

VIEW

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

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MONSOON WEDDING

No. 333 / MAR. 7-MAR. 13, 2002
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BROOMS**
LORDS OF THE RINK • 35

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- PREVIEWS OF LANTANA, MONSOON WEDDING, NOSFERATU • 8-9
- PLUS REVIEWS OF PRACTICALLY EVERYTHING ELSE! • 36-38

REBECCA GATES • 24 / JORDY BIRCH • 31 / SENSE OF WONDER • 42



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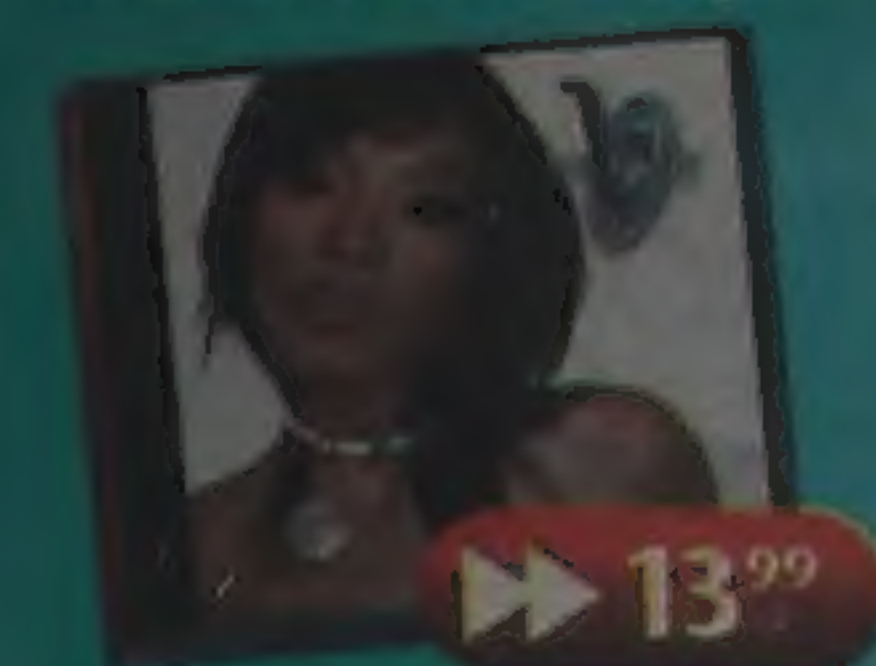
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VUEfinder



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MARCH

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The name says it all! Local saxmeister Brett Miles' new crew!

Graham Brown & The Prairie Dogs

FRI
8

Former Jr. Gone Wild member, now in November, Mr. Brown is "Good & Broke"!

Jazzberry Ram

SAT
9

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Sunday Night Live

SUN
10

Featuring Granny Dynamite, Killer Comedy Show & DJ Dudeman.

Chris Tarry

MON
11

The bassist from Canada's hottest modern jazz group, Metalwood, accompanied by local jazz supergroup. No Cover.

Twentyfold

TUE
12

Local rockers with guests Rubber Arm. No Cover.

La Volee d'Castors

WED
13

Early Show: 8pm Presented by Edm Folk Fest. From Quebec, lively traditional music.

Fat Tuesday

Late Show: 10pm
Some local Zydeco action!

Dave Babcock & The Nightkeepers

THU
14

Super Dave and his boys lead us into the weekend with some cool blues!

Around the bend...

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BY DAN RUBINSTEIN

PR pressure

My phone rings at precisely 3 p.m. "Return media calls promptly," Bill Carney says when I praise his punctuality. The author of the country's first dedicated textbook for communications students, *In the News: The Practice of Media Relations in Canada*, knows what he's talking about. Carney has literally written the book on Canadian PR.

Although *In the News* is essentially a manual for people interested in getting

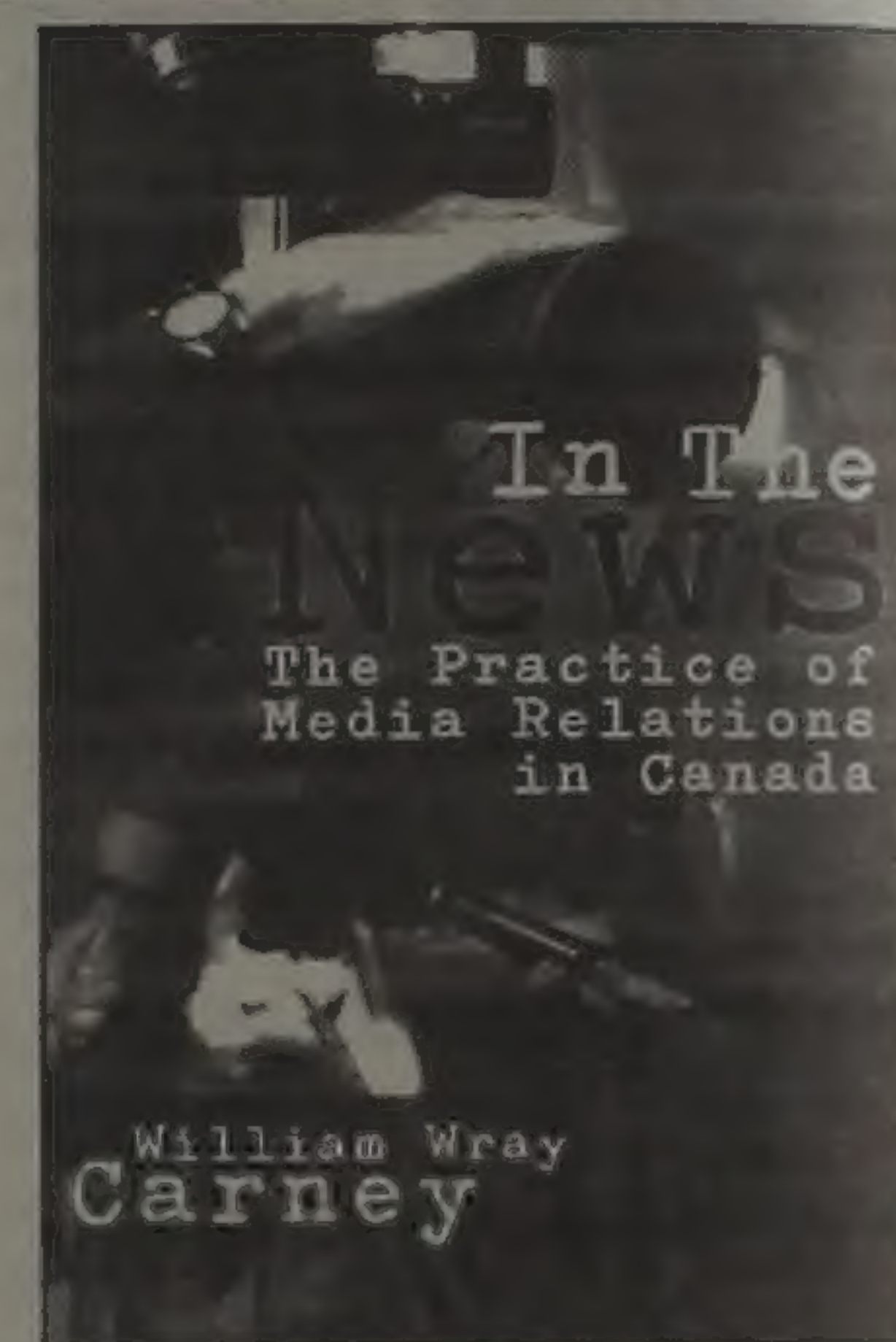
messages across through the media, it also provides insight into the communications underbelly. As a reporter writing for an alternative newspaper, I'm used to dealing with two different types of PR people: entertainment publicists who set up interviews with musicians and other performers; and corporate, government or institutional communications officers who disseminate information and coordinate interviews. The later relationship becomes rather adversarial at times (usually when a PR person thinks I'm prying too deeply, or if I think they're trying to hide something). Curious about the other side's perspective on this dynamic, the publication of *In the News* gave me an opportunity to talk to an expert and take a peek behind the curtain.

Like many in his field, Carney started out as a journalist. He worked for a public affairs TV show in Ontario after graduating from university and went on to edit Westlock's weekly newspaper and the *Edmonton Examiner* from 1980 to 1982. Carney then switched teams, serving as a communications consultant with the Edmonton Board of Health from 1988 to 1993. Today he lives in Regina and works for the Saskatchewan

government, but the ex-Edmontonian also teaches communications here at Concordia University College. With no textbook to recommend to his students and a pile of photocopying to do each year, Carney saw the need for a comprehensive book focusing on media relations. He landed the University of Alberta Press as his publisher and was in town this week for the book launch.

"I think there's a fair bit of misrepresentation of the field of PR," Carney says. "The term PR can have some negative connotations, like the old snake-oil salesman. And certainly over the years there have been a number of cases—like the tobacco industry trying to convince people that cigarettes aren't harmful—where that reputation was deserved." But Carney believes and makes clear in both our conversation and his book that, as he writes, "If a company, person or government makes a bad decision, all the sophisticated, strategic, expensive communications in the world will not help them."

There's a difference between traditional PR and spin doctoring, Carney stresses. The term "spin doctor" emerged during Ronald Reagan's presi-

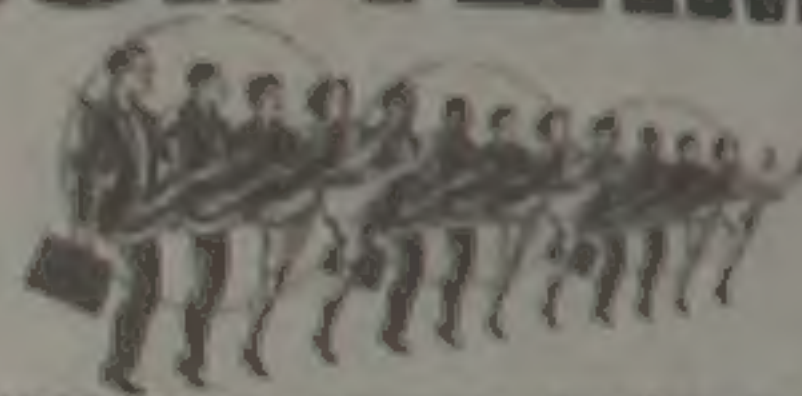


dency, when Reagan would deliver State of the Nation addresses and afterwards his handlers would approach reporters to ensure they understood how wonderful the president's message was. Similar spinning happens frequently in Canadian politics today, Carney says,

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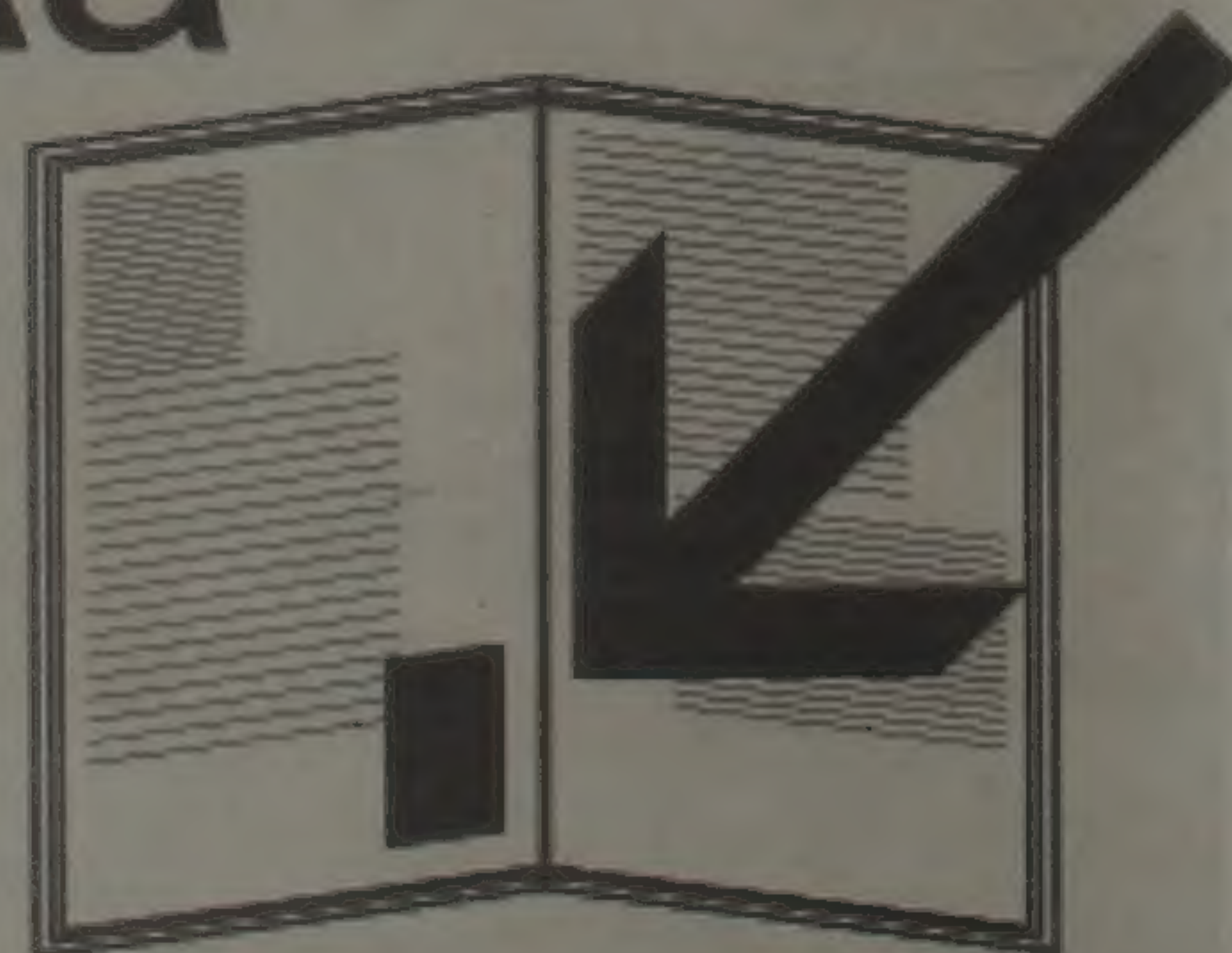
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THREE DOLLAR BILL

truth and opinion about gay life

By RICHARD BURNETT

One aim, one love

"Richard Burnett is a faggot," bullies kept scrawling on my high school locker. Those words stuck out in a rough high school packed with 4,000 other students who spray-painted miles and miles of graffiti all over the sprawling complex.

Of course I was scared—terrified, even. But I decided if they were going to pick on me, I was gonna give those muthafuckers a reason. So I sassed back. That was the only way I could

survive. The experience radicalized me: I eventually became the militant gay-rights activist I am today.

Years later, students are still being bullied at school, especially if they're fey boys and butch girls. A July 1998 *Journal of Pediatrics* study of 21,000 U.S. teens reports that those identified as gay by their peers are more prone to physical assault, substance abuse and suicide. A

1994 survey of 4,000 queer teens by Stonewall, the U.K. gay-rights lobby group, reports that more than 60 per cent have been verbally harassed, two in three have faced threats or blackmail and over half have had graffiti written about them. Two 2001 U.S. surveys, one by the Kaiser Family Foundation and the other commissioned by PlanetOut.com, each report fully one-third of respondents have been physically attacked just because they are gay. Renowned University of Calgary suicide researcher Pierre Tremblay reports gay kids are up to 14 times more likely to commit suicide than straight kids and currently make up at least a third of all teen suicides. The story of a Vancouver teen who killed himself two years ago

because school bullies kept calling him a faggot made national headlines and newscasts—although mainly because the boy was actually straight.

It gets worse: we've now reached the point where gay-bashing and gay suicide have finally been dubbed national crises, and that's only because straight kids are dying—and not just from their own hand.

But if Canadians think dead children and bloated funeral rates are a drag, then they ought to be bashed themselves.

I have said time and time again that if our schools don't curb bullying and homophobia in their hallways, kids will eventually fight back. School boards are now finally being sued for not doing anything about bullying while other kids are firing back—often literally. There was the 14-year-old misfit who walked into his Taber, Alberta high school back in 1999 and opened fire in a hallway, killing a 17-year-old student just eight days after the Littleton massacre. There was the March 5, 2001 shooting at Santana High School in Santee, California, where 15-year-old Charles Andrew Williams—

long the target of school bullies—opened fire on his schoolmates, killing two and injuring 13 others, all because other students kept calling him gay.

"The gunmen in at least five of the major [U.S.] school shootings were reported to have been targets of anti-gay harassment," U.S. Gay, Lesbian and Straight Education Network executive director Kevin Jennings stated. "While

we do not know whether anti-gay teasing was a motivating factor here, studies do show that among boys no other type of harassment, including actual physical abuse, provokes as strong a reaction as being called gay at school."

That's kind of like the chickens finally coming home to roost, ain't it? But if Canadians think dead children and bloated funeral rates are a drag, then they ought to be bashed themselves. This is why it's high time elementary schools from coast to coast should teach our children it's okay to be gay. "We know that 'fag talk' is rampant in Grades 4 and 5, so we have to get at it during those early years," says professor Don Cochrane, founder of the University of Saskatchewan's March 15 to 16 "Break-

ing the Silence: Gays and Lesbians in Our Schools" conference in Saskatoon.

This year's keynote speaker is Joe Arvey, lawyer for the B.C. parents suing the Surrey School Board for banning gay-themed books like *Asha's Moms* and *One Dad, Two Dads, Brown Dads, Blue Dads*. The Supreme Court of Canada is set to hear the case later this year.

Cochrane, meanwhile, says his conference, now in its fifth year, has helped foster public discourse and "the Saskatchewan Teachers Federation has gone from silence to activism in the last three years."

In Toronto, the 65,000-strong Elementary Teachers Federation of Ontario last August voted to lobby school boards to fund gay, lesbian, bisexual and transgendered material for pupils. Over in Quebec, GRIS-Montréal has launched a French-language 60,000-postcard campaign called "Démystifier l'homosexualité—ça commence à l'école" ("Demystifying homosexuality begins at school"). The flipside encourages teachers and students to call GRIS for help and guidance.

SEE NEXT PAGE



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Media Jungle

Continued from page 4

mentioning post-debate flurries of "our candidate won!" phone calls PR people will make to reporters in an attempt to steer coverage. "Basic PR is simply getting the message out to the public," he says. "It has ethical guidelines and recognizes that media has a legitimate role to challenge what comes out. Spin is a matter of control, of trying to dominate the news media. It's a win-lose situation: if I win, I get my message out. It's manipulative and deceptive, and PR tries to be based on accuracy and openness."

That said, there are unethical PR people in Canada, Carney acknowledges—just as the media profession isn't populated by saints, either. In fact, the

two occupations mirror each other tremendously: both have professional associations and codes of conduct, but all controls are voluntary—there are no absolute regulatory bodies. "Both professions are guilty of maligning each other and citing the worst-case scenario to

"If a company, person or government makes a bad decision, all the sophisticated, strategic, expensive communications in the world will not help them."

judge the whole profession," says Carney. "I don't think you can judge something by the worst experience you've had."

Going into my interview with Carney, I was set to confront him about the evils of PR. Ralph Klein's manipulative tactics, protective corporate spin doctors, slick marketing types... I was ready

to blame him and his kind for everything. But then we started talking about media convergence. Carney decries the way corporate concentration has led to fewer journalists reporting the news as well as journalists under deadline pressure being given less time to understand the concepts behind stories and deliver context. When he said all that, when he said that it's bad that reporters don't have enough time to be skeptical, especially those in the mainstream media... well, I started believing his tenet that PR is about getting the media (and, accordingly, the public) access to accurate, relevant information.

Imagine that: reporters and PR people working in harmony with each other, helping the citizens of Canada better comprehend their country and their world. A rosy outlook, perhaps. Can we all just get along? ☺

\$3 Bill

Continued from previous page

But even a group like GRIS could not have helped one former student of Cochrane's who graduated from the U of S to become a schoolteacher herself. "Her students found out she was a lesbian and began to harass her after about six months," Cochrane says. "She didn't just leave the school—she left the teaching profession. Here's a woman who told me, 'Teaching is the only thing I want to do, the only thing I ever wanted to do.' Now she's an accountant." ☹

Check out "Breaking the Silence" on the Web at www.usask.ca/education/edfdt/breaksilence.htm or call Don Cochrane at the U of S at 306-966-7521.



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NEWS

BUSINESS

Change for the betters?

EDMONTON—The mantra of capitalism proclaims that government interference in the business sector is bad, that competition is good and that a free market will deliver society's needs. Yet West Edmonton Mall general manager and chief operating officer Gary Hanson pleaded the exact opposite case last week, vehemently opposing government approval for the Enoch Cree First Nation's casino proposal.

Enoch officials were the first in line when the province's moratorium on new casinos came to an end on Thursday. They filed an application with Alberta Gaming to build a casino, hotel, convention, entertainment and sports complex on the northeast corner of the reserve, roughly five minutes west of WEM by car. And Hanson is angry that such a facility, a potential rival for the mall's Palace Casino, is even being considered.

"For the government to allow a facility to be built, in our opinion, in direct competition to us without any input from us or the city of Edmonton, I think is ludicrous," he said to the *Edmonton Journal*. "We are a world-class entertainment and shopping facility. We are the number-one tourist attraction in the province.... They are going to kill the golden goose if they allow this particular project to go ahead. They will take away a share of our business."

Casinos like the one at WEM give 70 per cent of their revenue to government, while the remaining 30 per cent is split by casino operators and charitable organizations. At native casinos, the government rakes in 30 per cent of the take, while 40 per cent goes to an aboriginal development fund and the final 30 per cent is split between casino operators and the host band. Hanson didn't mention the Enoch casino taking money from the pockets of charities, although other critics did. His concern is strictly the mall.

"We have a hotel," he reminded the *Journal*. "We have convention facilities. We have meeting spaces. We have food and beverage operations. We have recreations and we are proposing a multi-use complex for hockey, soccer and fitness as we speak. And we have a world-class casino. You can change the name from 'Enoch Entertainment Centre' to 'West Edmonton Mall' and you would be very accurate."

The president of Enoch's intended casino operating partner, Diana Bennett of Las Vegas-based Paragon Entertainment, told the *Journal*, "We are looking at creating a property that is going to increase tourism into Edmonton as a whole so that we can actually bring new businesses into Edmonton and not just take business away from existing casinos. I have always believed



that if a class facility is built next to yours, you are going to get some of that overflow business." Hanson disagrees. "This is a company in Vegas coming into Alberta," he said, "and preying on the business of all the existing investors in Alberta who contribute to the success of the province."

Seems to me that when independent bookstores, coffee shops and retailers complain about corporate chains setting up glitzy outlets next door, they're told, "This is a free market" and "The competition will make you stronger," or "Maybe you shouldn't be in business if you can't hack it." The reality of such statements aside, the mall should abide by the same standard.

The Alberta Gaming and Liquor Commission has issued a statement saying it doesn't believe First Nations casinos will result in a loss of revenue for traditional charities. But WEM is a powerful political entity. Stay turned—and watch the mall's hypocrisy fester.

—DAN RUBINSTEIN

MEDIA

Leonard won't change his spots

WINNIPEG—CanWest Global president and CEO Leonard Asper set the record straight for a parliamentary panel conducting a review of broadcasting policy when they stopped in his hometown last week.

Pharmaceutical companies should be allowed to hawk prescription drugs on Canadian TV so private broadcasters can earn more advertising dollars, Asper told the MPs. Canadian-made late-night infomercials should count as Canadian content and the CBC should scale back its news coverage because "private broadcasters will always fill the gap when the CBC has gotten out of news and sports programming," he said.

And if you naïvely believe CanWest's vast television and newspaper empire is stifling media diversity in Canada, Asper has news for you: "Canadian media are

more fragmented and less concentrated than ever before," he said. "I submit that people who believe otherwise are not looking at the facts and they also probably believe Elvis is still alive." —DAN RUBINSTEIN

MUNICIPAL AFFAIRS

London mayor eyes commuter tax

LONDON—Taxing commuters may be too radical an idea for Edmonton, but politicians in England are getting serious about their country's serious traffic congestion problem. A pair of plans announced in recent days could see British drivers paying fees for every mile they drive, perhaps as soon as early next year.

London mayor Ken Livingston wants to institute a daily £5 charge for motorists who drive into the city's downtown core between 7 a.m. and 6:30 p.m. "The city has been pretty unlivable in many areas because of pollution, congestion and noise," he said about the plan, which would be enforced by cameras and fines of £40 or more and could reduce the 40,000 vehicles that drive into the heart of the city every hour by 15 per cent.

Rurally, England's Commission for Integrated Transport has proposed using dashboard-mounted transponders and Global Positioning System satellites to charge drivers for every mile they travel, with rates varying with time and location. "We have the worst traffic jams in Europe," commission chair David Begg said to *The Observer*. "Without congestion charging, we are not going to solve it. We can never road-build our way out of this or provide enough public transport."

Both schemes are opposed by the British automobile lobby. But with cars in central London crawling along at an average speed of 15 kilometres per hour—the slowest average traffic speed since the car era began, according to Reuters—politicians appear will-

ing to try radical ideas to get things moving. —DAN RUBINSTEIN

MEDICINE

Me, you, stem

OTTAWA—The Canadian Alliance wants the issue of stem cell research debated in Parliament, where it can forward its proposal for the feds to issue a three-year moratorium on embryonic experiments.

The Alliance's outcry comes in the wake of the federally-funded Canadian Institutes for Health Research's recent announcement on the rules of conduct for scientists working on stem cell research. The Alliance wants to argue these rules with the ruling Liberals, not have them set by a committee. According to these new rules, federal money will be available for researchers using embryos left over from infertility treatments but will not allow for the creation of new embryos.

In his release, Alliance health critic Rob Merrifield said the study of embryos was a matter of life and death. "This is legislation through the back door; it shows contempt for the democratic process," he said. "Canadians deserve to have their views on these issues of life and death debated in Parliament before any decisions are made."

While the Alliance opposes research on embryos, following the pro-life stance of much of its grassroots, it does support what it calls "promising adult stem cell research." And while there is great potential for stem cell research to help develop replacement tissues and organs, there are even some Liberals who have joined the Alliance call for a ban on embryonic research. "The destruction of some human beings for other human beings is simply wrong," CP quoted Liberal MP Paul Szabo as saying.

The announcement by the CIHR ended a voluntary moratorium on stem cell research yet it's opened up more question. —STEVEN SANDOR

VUEpoint

BY DAN RUBINSTEIN

Living in synthesis

Before someone accuses me of being anti-semantic, I'll confess: too much fussing over metaphors really ticks me off.

Splitting hairs is generally a waste of time, as far as I'm concerned. But when literary imagery lies at the heart of a linguistic dispute... To wit, CBC Radio's in-depth coverage of the first of 19 hearings into the future of Canadian healthcare on Tuesday morning. Before sinking into my first coffee, I was subjected to a nonsensical newscast play-by-play about Roy Romanow's comment that "the Medicare house needs remodelling, not demolishing" and Walter Robinson of the Canadian Taxpayers Federation's countervailing anger because Romanow's choice of words precludes a fresh start, because the public consultation process is just starting and Romanow is already tilting towards minor aesthetic adjustments.

Romanow, the former premier of Saskatchewan, is the chair of the Commission on the Future of Health Care in Canada. Their hearing in Regina last Monday kicked off a cross-country feedback jamboree that will bring the commission to Edmonton on May 14. The goal of these sessions, in Romanow's words, is to gain "a better understanding of the values Canadians believe should underpin their healthcare system, so we can make the right recommendations about how to sustain it."

The commission, which released its interim report a month ago, is scheduled to report to the PM in November. Before that, and after these 19 hearings, they'll conduct nine expert/stakeholder workshops across the country, 10 policy debates "delivered in partnership with the health stakeholder community" and five regional roundtables to "synthesize" the consultation activities. The first round of this exercise will cost \$3.3 million; who knows what the final bill will total?

You'd think somebody like Walter Robinson, executive director of the Canadian Taxpayers Federation, would be worried about the government spending millions of dollars on a sham PR exercise. If the opening hearing in Regina is any indication—it featured 17 individual speakers and 14 different groups—the range of ideas mentioned will be so wide that any attempt to "synthesize" them is doomed to fail (although any initiative that even uses the word "synthesize" as part of its mission statement, or even has a mission statement, is likely predestined for irrelevance).

So who cares if Romanow says "remodel" or "rip 'er down!" Canadians don't need more studies, more consultation, more synthesis. We need results. It doesn't matter what Romanow and his crew say—it's what they do that matters. And it'd be nice to know that Robinson, or the CBC, was thinking about that. ☺

The Heroes effect

Local Heroes programmer Anthony King previews 2002's biggest film event

By JOSEF BRAUN

If any of you come up to me on the street over the next couple of weeks and complain to me about how nothing interesting ever plays in Edmonton, I don't think I can even talk to you. Instead, I'm just going to take a deep breath, smile politely and

place a Local Heroes program securely in your hands. Right in the middle of our dreary pseudo-springtime, when you've already seen the few good Oscar-nominated movies, and can't quite bring yourself to stomach

[prevue] **local heroes**

sitting through *Collateral Damage*, Edmonton's Local Heroes International Film Festival, now in its sixteenth year—and its first operating without the double-edged auspices of the now-departed National Screen Institute (the NSI moved to Winnipeg in 2001, taking former festival

director Bill Evans with them)—not only has interesting movies, but it has no fewer than 45 of them. And that's not including the 27 shorts.

Despite the inevitable hurdles that came with the NSI's absence, the new Local Heroes seems bigger than ever—2002's lineup actually boasts more films than any previous year. "Behind the scenes, there was a turnover, but most people won't notice a blip in the general scheme of things," Anthony King, the festival's senior programmer explains. "The NSI's gone, but if anything, that's made the festival stronger because the people who run the festival now are local. Their support isn't conditional; they have a personal

Lantana: untruth and consequences

Ray Lawrence returns with a powerful tale of marriage, infidelity and murder

By PAUL MATWYCHUK

When I was a teenaged moviegoer in Hamilton, Ontario, one of the most popular midnight attractions at the local repertory theatre (the late, lamented Broadway Cinema) was Ray Lawrence's 1985 screen version of Peter Carey's novel *Bliss*. That film dealt with a man who returns to consciousness after being dead for four minutes, only to discover that everything about his seemingly

[prevue] **local heroes**

happy life has changed: his children are promiscuous criminals and drug addicts, his wife is having a brazen affair with his business partner and everything manufactured by the company he works for is carcinogenic. Before long, the man begins to believe he hasn't come back to life at all, but in fact has been sent to Hell.

Bliss' wild imagery and black sense of humour made a huge impression on me, and I eagerly looked forward to what Lawrence would do for a follow-up. I didn't think I'd have to wait *this* long, though; the spellbinding new multi-character drama *Lantana* is Lawrence's first film in 16 years. "Well, that's the nature of being an independent filmmaker," Lawrence says over the phone from Australia when I ask him about the gap in his filmography. "It takes three or four years before you know if an idea will happen or not, and 16 years can go by pretty quickly. Truthfully, we didn't expect to get the money for this one, either."

The film, written by Andrew Bovell and based on his stage play *Speaking in Tongues*, moves sinuously through a intricately interlinked set of middle-aged marriages: police detective Leon Zat (Anthony LaPaglia) is cheating on his wife

Sonja (Kerry Armstrong) with Jane (Rachael Blake), a lonely woman from the Latin dance class they both attend. Sonja is seeing a therapist (Barbara Hershey), who begins to suspect that another one of her clients is carrying on a homosexual affair with her husband (Geoffrey Rush). The only happy couple in the film appears to be Jane's next-door neighbours, who live with their two children in a state of messy, slightly down-at-heel contentment—but there are hints that even this relationship is a fool's paradise, and that the easygoing, flirtatious husband is the perpetrator of a homicide Leon is investigating.

The film's structure recalls Paul Thomas Anderson's *Magnolia*—both films are even named after plants and flowers—but Lawrence's tone is more subdued, more melancholy and less self-conscious about its own virtuosity. But boy, does it get under your skin; *Lantana* is one of the most clear-eyed portrayals I've ever seen of the complex secrets and compromises that feed almost every marriage. If *Bliss* was a film about Hell, *Lantana* is about characters with much more earthly problems—and Lawrence is compassionate enough to give each of them a chance at redemption. It's one of the best movies of the year.

Here's my conversation with Ray Lawrence.

Vue Weekly: *Bliss* and *Lantana* are so different in tone that I don't think I'd ever guess they were made by the same person. But do you see any similarities between them? I suppose they're both about unhappy marriages, for instance.

Ray Lawrence: Well, I think that kind of thing is probably subconscious. Those similarities are really for other people to see.... I mean, I'm very interested in... well,

I call them love stories. Both films have a romantic element that's dealt with in a realistic way, and I like that. And I think both films challenge an audience and confirm people's lives—they hopefully hold up sort of a mirror so that people can see themselves in it. But there's really only three stories, aren't there? Man, woman and death.

VW: The film seems to present a pretty bleak picture of love and marriage, with all these relationships in which people are keeping huge, huge secrets from their partners. And yet at the end—

RL: Well, you say "bleak," but I think that's really a Hollywood critique of the film. I think anyone who's been in any relationship for any period of time knows it's a very difficult thing to maintain—you really need to work at it. I'm always amazed at how people manage to stay together. So I don't think it's bleak; it's more dark. To me, "bleak" is another word for "realistic." And

the ending of the film... well, it's a hard one to pull off, because it's about a negative concept. But you get a sense of people forgiving each other, but not forgetting. The history that the couple has together is worth something, so they're going to move on.... And, you know, I don't like the aspirational side of moviemaking where you get those "everybody is happy" endings. [In *Lantana*,] there's no one shade to these people's lives. There's a lot of light and shade in all of them.

VW: That's one of the things that appealed to me so much about the film: it's about grownup characters with grownup problems, which is something you don't get in a lot of Hollywood films but which seems like a constant in a lot of the movies I've seen from directors from Australia and New Zealand—from Peter Weir and Gillian Armstrong and yourself.

RL: Well, I don't know—we try to copy a lot of Hollywood films,

too. But I think most interesting films do tend to be independent; it's very hard to make an interesting film within the environment of a studio—there's just too many people involved. So we don't have a Hollywood-style industry down here; we're scrambling for money as much as you in Canada are. But even though Canada has a larger population, you're in such close proximity to the culture of your competitor that the lines tend to blur. In Australia, we're so far away that those lines of difference tend to be a little clearer.

VW: The film contains three very powerful performances by three very striking actresses in their 40s—Barbara Hershey, Kerry Armstrong and Rachael Blake. Was that aspect of the story part of what appealed to you about this material?

RL: Yes, I'm really interested in that part of life—and I just like sto-



investment in making this happen, partially for the public—because public demand is the main thing that keeps this festival alive—and partially for the Canadian film community."

King of Heroes

King, who officially began his duties last November, must have seemed like the ideal choice to helm the festival's acquisition process not only because of his experience programming for the festival years before, but also on the strength of his two years as programmer for Metro Cinema, where he brought in a consistently diverse and frequently exotic variety of interna-

tional films (sometimes from countries I wasn't even sure *made* films), and also latched onto enough solid crowd-drawers to help expand Metro's selective screening schedule. I asked King if he felt there were any shifts in focus in the programming scheme of this year's festival.

"Previously there was a bit more of an emphasis on the industry and the filmmakers," King said, "whereas now we're perhaps more focussed on the films themselves. Our mandate is a little more broad, so we do have more room to play. But essentially the grand vision is the same, which is to deliver as much exciting new work as possible."

One of the purposes of any festival is to act as a stepping stone for smaller films to gain momentum for an upcoming wide release. Of 2001's lineup, by far the most commercial—if least exciting—of the gala premieres was *The Dish*, which received a proper Edmonton run shortly afterwards (as did several other films that I liked better, such as *Memento* and *Amores Perros*); while, in the case of a few of my favourites (like Nagisa Oshima's *Gohatto*), the festival wound up being Edmonton's sole chance to catch them on the big screen. I was curious as to what King saw as both the big audience draws this year and what he felt were the gems that he hoped

might find a broader audience.

From Clarke to Kira

"I guess this year's equivalent of *The Dish* would be *Monsoon Wedding*—which I agree is certainly more exotic," King says. "And we're having the writer of that film come in, which is quite exciting. Of course, there's *Fast Runner*, the film that walked away with all the Genies this year, and there's already a lot of buzz around *Nosferatu* because of the live score which, again, benefits from a local connection with Dave Clarke composing it.

"As for me," he continues, "I'm probably most excited about *Kira's Rea-*

son, a beautiful new Dogma film made by Ole Madsen—the performances are as perfect as I've ever seen. It's certainly morally ambiguous and the characters all have their flaws, yet it has a genuinely happy ending that isn't syrupy. I love films like this because it has a soul; you can sense within it a vision that's made it through with a minimum of compromise. And really, if there's any one thing you could want from an independent film festival, I think that's got to be it." ☺

Local Heroes
International Film Festival
Garneau Theatre, Princess Theatre
and Metro Cinema • Mar 8-16

Are you afraid of the Clarke?

You should be; his live score for *Nosferatu* is as spooky as Murnau's film

By JOSEF BRAUN

Watching Dave Clarke stroke his chin, rub his head and ponder whether or not to "go for new heights of sonic decimation," I feel as much like I'm witnessing the schemes of some delightfully crazed hippie terrorist as those of a respected local composer/performer. Clarke, who, along with a superb vocal ensemble, created a similar event around *The Cabinet of Dr. Caligari* last year, very graciously let me in on some of the final touches of his upcoming live accompaniment to F.W. Murnau's Expressionist horror classic *Nosferatu*, one of the gala events of this year's Local Heroes Festival. It promises to be every bit as creepy—we got scared just talking about it!

Vue Weekly: The last time we spoke about *Caligari*, you said the notion to create this sort of non-traditional live accompaniment first struck you after seeing the Cure perform to *Nosferatu* back in the early '80s. What made you decide to go back to the original source of your inspiration?

Dave Clarke: For starters, it's the other classic from that period; it was made a year after *Caligari*. They have interesting similarities but in some ways *Nosferatu* is clearly a superior film. I avoided it originally just because it's so well-known and lots of people have done scores for it—a few really good ones. One in particular is by James Bernard, who scored all the Hammer horror films. His premiered about three years ago at Royal Albert Hall and then he died immediately afterward! Anyway, the first time around with *Caligari* was really just for my own pleasure, but then it turned out people liked it, so we thought we'd do more. There's actually a few films I'd like to do—Murnau's *Sunrise*, for



one—but somehow having these particular two together under our belts just feels like a complete set.

VW: I think the murky, half-coherent quality of *Caligari* made it especially conducive to a more obtrusive accompaniment, and I was wondering how this one might differ.

DC: Well, it's going to be pretty obtrusive! [Laughs.] Is it a concert? Is it a film? It's both!

VW: It's probably important to know that going in.

DC: Probably. It's not a soundtrack to a film; it's musical pieces performed in front of a film. It'll be as obtrusive as *Caligari*, but I don't think it'll hurt it because the story is so familiar. This will sort of throw another edge onto it, you know?

VW: Will you be employing another wide range of musical styles?

DC: Oh yeah. We've got the same three singers [Onalea Gilbertson, Doug McKeag and Tony Sharkey], plus two live guitarists [Peter McPherson and Steve Connor

SEE PAGE 11

Delhi platter

How screenwriter Sabrina Dhawan planned herself a *Monsoon Wedding*

By PAUL MATWYCHUK

When I reach screenwriter Sabrina Dhawan by telephone in New York City, it's only a couple of days after her first feature screenplay, *Monsoon Wedding*, received an especially enthusiastic pair of upturned thumbs from Ebert and Roeper—Roeper went so far as to call it "one of the best films he's seen in several years"—and Dhawan is understandably pleased by the way her film shows every sign of turning into a major arthouse hit. The film, a densely populated comedy-drama

tremendously rich and vibrant story, full of music and a host of affectionately observed characters (including, most memorably, Vijay Raaz as the young hustler whose event-management business is handling the decorations and who becomes smitten with one of the servants at the Verma household; Vasundhara Das as the reluctant bride, who continues to have trysts with her married lover mere days before entering into her arranged marriage; and Naseeruddin Shah as the beleaguered Verma family patriarch).

The film is a total treat to watch, and Dhawan was just as pleasurable to talk to. Here's our conversation.

Vue Weekly: As someone who lives in Edmonton, Alberta, the cast of the film is almost completely unknown to me, but I gather that, for instance, Naseeruddin Shah is a major, major actor in India. Could you tell me a little bit about the cast of the film?

Sabrina Dhawan: Yes, he's kind of a legend, a very deeply respected actor. But the rest of the cast, a lot of the people were acting in a film for the first time ever. Some of the people had a background in theatre but not in film, while others, like the young boy who likes to cook, is played by Mira's nephew. Actually, most of our families are in the film as extras during the wedding scenes. Mira's idea starting out was to make this really small, quick film on a low budget, without the studio telling you what you can and can't do, because she wanted it to be very personal. But the film quickly became so much bigger than it was ever intended to be. One of the nice things that happened was that Vijay Raaz, who doesn't exactly have a conventional hero's face, had been struggling as



an actor in Bombay for two years, doing really, really small bits in some pretty forgettable films. But I'm so thrilled because, since *Monsoon Wedding*, he's becoming a star.

VW: It's not like the film ever really comes out and states this theme, but one of the interesting things about it is the way it depicts the clash between traditional ways and the modern, globalized India.

SD: Yes. But I don't know if that's something I really intended to write about—I started out just writing about a family that was similar to mine and the experiences of people I knew growing up in Delhi. But there was a certain point when I was writing it that I became conscious of that [culture-clash] theme, especially when I was writing the dialogue and I found I was having the characters switching constantly between speaking English and speaking Hindi. Which is exactly the way we speak in Delhi all the time, using both languages in one sentence. It comes perfectly naturally to us. And I was trying to decide if I wanted to make this into an English film or a Hindi film, when Mira said this wonderful thing to me—she said, "Don't pander. Just

SEE PAGE 11

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Lantana

Continued from page 8

ries about women. Male characters tend to be about a lot of posturing, you know? And I just find female characters to be so much more interesting, especially older women. The main character of the script I'm working on now, in fact, is a woman who I guess you could call middle-aged. I read a script from Hollywood the other day that referred to "a woman of approaching age." And of course, in Hollywood, that could mean 25!

VW: I was wondering if you could tell me a little about Kerry Armstrong and Rachael Blake, who will probably be less familiar to people seeing the film in North America.

RL: Well, Kerry is in a very popular TV show here called *SeaChange*, where she plays a character who's the exact opposite of the one in *Lantana*—she's this sort of zany, dumb blonde. And Rachael is also

in a very successful TV show, it's called *Wildside*, where she's a psychologist who lives with a detective. It was great, actually, that Geoffrey Rush and Anthony LaPaglia did the film, because [their being so famous] gave me the opportunity to hire these really good actresses that nobody knows about. I mean, I understand the business value of having actresses in your film that have a certain profile, but it's much better for me, watching the movie, that Kerry just becomes somebody; you don't know anything else about her.

VW: I gather that the film was a major box-office hit in Australia.

RL: It's still running, six months later. There's an audience for it there. I don't think middle-aged people go to the movies in as large a number in Canada and the United States. That audience is huge, but it's largely ignored. So I think that being true to that audience is paying off, at least down here—it started out as an arthouse film, but now it's going into cineplexes. And I think it

even cracked the top 50 in North America, which is not bad for a little Australian film.

VW: The film begins with this eerie image of a woman's body lying dead in the thick underbrush, and a lot of reviewers have described it in terms of its being a mystery, or even a *noir*.

RL: Well, it's not a thriller. However, there's an element of the film that's a mystery, and I think that's part of what people go to the movies to see. Now, there's a whole lot of other stuff in it and a whole other dimension to the story, but I think if you played down the thriller angle and just said it was a relationship movie, I doubt if as many people would go. It's not a movie about cheap thrills, but I think you've got to have that sexy side too. **W**

Lantana

Directed by Ray Lawrence • Starring Anthony LaPaglia, Kerry Armstrong, Geoffrey Rush, Barbara Hershey and Rachael Blake • Garneau Theatre • Fri, Mar 8, 8pm

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Nosferatu

Continued from page 9

the Patin Island Party and the Elevators) cranking away, so that'll be good. If anything, the range might be bigger because there'll be some straight-up rock tunes as well as lots of ambient, trip-hoppy stuff.

VW: The aesthetics of German expressionism had such an influence on goth and, as I recall, there was a distinct reference to Joy Division in at least one part of *Caligari*, so I'm wondering if you'll be dipping even deeper into that genre this time.

DC: Oh, you're going to hear hints of New Order, probably—and early Sisters of Mercy, of course. (I mean the stuff before the singer went nuts and drove out the rest of the band.) And the Cure too, yeah. It'll all be in there somewhere in richly pastiched quotes. The angle I'm taking on it is that "Nosferatu" the word doesn't actually mean "vampire"; it means "plague." What *Nosferatu* has that *Dracula* doesn't is that element

of the Black Death, *Nosferatu* as this ancient carrier of disease.

VW: There is certainly more of an apocalyptic tone to it.

DC: Oh yeah. Rampant death.

VW: Well, years ago, Hungarian film critic Bela Balazs said of *Nosferatu*: "A chilly draft of doomsday passes through its every scene." Pretty good, huh? Do you think the film still carries that same power? Does it scare you?

DC: Yeah! It scares me the same way that thinking about dying scares me, right? Getting ill, not being able to fight back, just getting weaker and weaker. We're talking nasty, squidgy, stuff-in-shadows scared. That's the trick for me now, to try and add to that sense of disease coming to town, and it's moving too fast and there's nothing you can do about it. ♡

Nosferatu: Symphony of Horror
Directed by F.W. Murnau • With live musical accompaniment by Dave Clarke and the Electro-Acoustic Combo • Garneau Theatre • Thu, Mar 14 (8pm)

Monsoon Wedding

Continued from page 9

write it as truthfully as you can." So from that point, I was conscious of writing a film that was also a truthful portrait of modern India, especially of the last 10 years, since the economy has opened up.

VW: That theme comes out in that strange scene early on in the film during a TV talk show where a panel is debating the sexual content of the pop culture flooding the country and they bring in a middle-aged woman who works as a film dubber to demonstrate how she dubs in the voices for a sex scene.

SD: Yes, there's this whole market that's suddenly sprung up for Indian women who dub Western films and TV series into Hindi when they come to India so they can be accessible to a wider market. And it's hilarious, because these women, for the most part, look like—and are—very traditional Indian women, wearing saris much like the woman

in the film. But they're the voice of Pamela Anderson Lee on *Baywatch*. It was so fascinating that I wanted to put it into the film somewhere—that's actually why I made the bride's lover a TV talk show host, just so I could find a place for it.

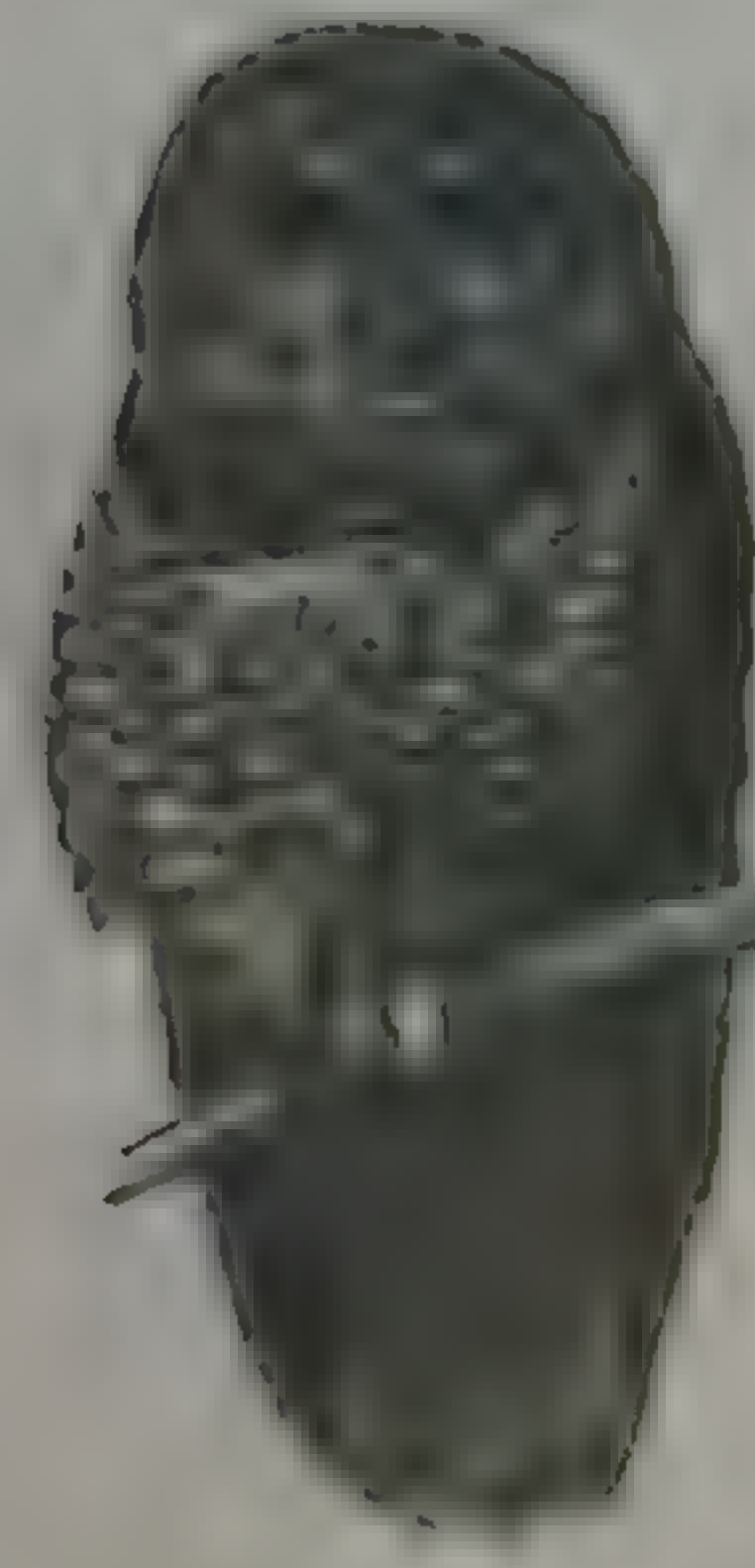
VW: When reviewers talk about the film, they always mention the way it takes the conventions of Bollywood movies—especially the musical numbers—and integrates them into the action in a naturalistic way. Is that naturalistic presentation truly that much of an innovation or a novelty?

SD: For Indian mainstream cinema, it absolutely is. Bollywood films involve a lot of fantasy, and while sometimes the songs are integrated into the narrative, very often they take a huge detail from realism. There's an unwritten rule—you're supposed to have a musical number something like every 20 minutes. And when they start, the characters could suddenly be in Switzerland or New Zealand. But there was a very successful Bollywood film that came

out about five years ago called *Hum Aapke Hain Kaun?* that was also about a wedding, and Mira's idea was to do sort of a realistic version of that. Now, the interesting thing about Indian weddings is that watching Bollywood films is a huge national obsession, and because of their influence, Indian weddings have become Bollywoodized themselves. Even at a regular wedding, you dance to the latest chart-busting song from Bollywood, and you dance like that actress did in that film. So even though *Monsoon Wedding* isn't at all a Bollywood film, just making it about a wedding means that the Bollywood theme can't help but weave its way into the action. We're not exactly satirizing Bollywood; we're just reflecting the way India actually is. ♡

Monsoon Wedding

Directed by Mira Nair • Starring Naseeruddin Shah, Shafali Shetty, Vijay Raaz, Vasundhara Das and Lillete Dubey • Garneau Theatre • Tue, Mar 12, 8pm



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lifestyle

Andy Milligan wore his heart on his sleaze

The Ghastly One profiles 42nd Street's ugliest angel

By PAUL MATWYCHUK

Andy Milligan was one of the most prolific playwrights and directors at Caffe Cino, the sleazy coffeehouse-slash-playhouse that, along with La Mama, basically created New York's off-off-Broadway theatre scene, but when Lincoln Centre staged a lavish tribute to Caffe Cino, they made sure such illustrious company alumni as John Guare and Lanford Wilson were in attendance, but they left Milligan off the invitation list. Milligan also wrote, directed and photographed more than 30 films over the course of his career, but he doesn't rate a single mention in Ephraim Katz's mammoth reference work *The Film Encyclopedia*. That's probably because Milligan made crappy low-budget sexploitation/gore flicks with titles like *Fleshpot on 42nd Avenue*, *Bloodthirsty Butchers*, *The Ghastly Ones* and the immortal *The Rats Are Coming! The Werewolves Are Here!*—none of which got much distribution beyond the sleazepits of New York's 42nd Avenue.

And yet, as Jimmy McDonough's absolutely fascinating, uncomfortably intimate new book *The Ghastly One: The Sex-Gore Netherworld of Filmmaker Andy Milligan* makes clear, Milligan went from staging violent, homoerotic plays by Jean Genet and Tennessee Williams at Caffe Cino to filming his cheap, lurid sex films without altering his work methods or his thematic obsessions in the slightest. A lifelong sadist and misogynist, scarred since childhood by his hate-filled relationship with his obese, domineering mother and a mysterious encounter with a child molester, Milligan returned again and again in his work to violent stories of incest, masochism, deformed but pure-hearted cripples and beautiful but black-hearted women—and he never seemed happier than when he was screaming at his cast and crew, torturing his lead actresses and intensifying the staged violence in his script until it threatened to become the real thing. (McDonough worked as a crew member on *Monstrosity*, one of Milligan's final films, and almost got killed himself filling in for an absent actor during a fire scene that quickly

spread out of control. He regarded it as his Milligan rite of passage.)

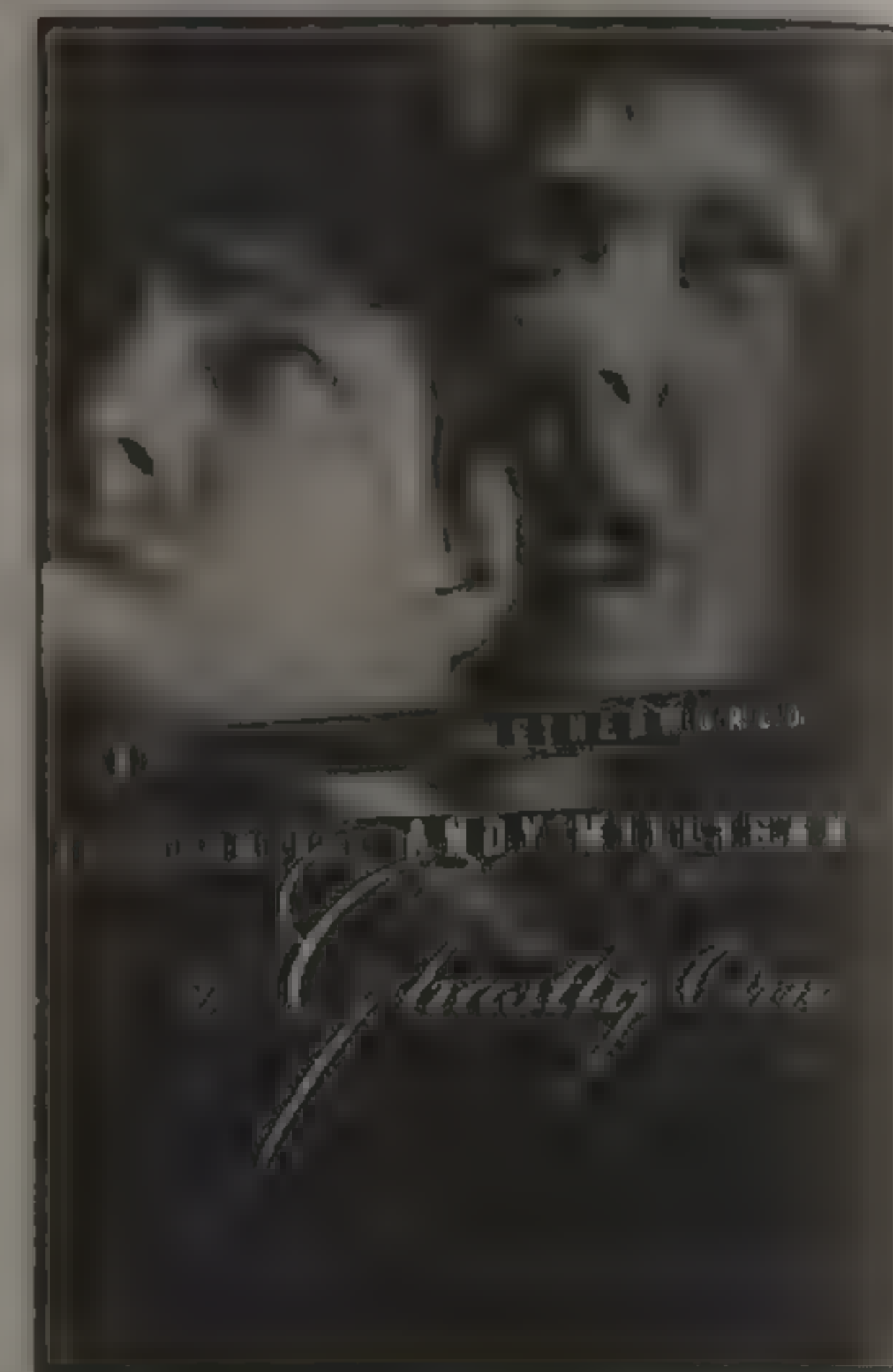
Puppets to pups

Milligan was a puppeteer (he even toured with legendary marionettist Bil Baird), a dressmaker, a homosexual with an insatiable lust for the roughest of rough trade and one of the meanest-tempered sons of bitches to ever walk the face of the earth, and McDonough is the perfect person to put Milligan's life story on paper. Not only is he the only writer, to my knowledge, to have been published in both *Film Comment* and *Juggs*, but McDonough also became one of Milligan's few friends during the horrifying final years of his life when he could no longer get work as a director and spent his days shuffling around his decrepit Los Angeles home, his body ravaged by AIDS. (He died in 1991.) McDonough was there to watch Milligan at work in his makeshift editing room, literally tear-

[review] books

ing the film apart with his teeth as he uttered nonstop curses against Lew and William Mishkin, his producers. He was there to conduct extensive interviews with Milligan about his work and his worldview—and the book is filled with long, unedited Milligan cadenzas that could provide the basis for a pretty spectacular one-man stage show. ("Oh, I had violent loves, violent hates, violent entanglements. Milligan doesn't love halfway. Women, animals, everything, hee hee. Animals are lovely to be around. People are something else.")

The book is unflattering, but in an odd way it's also a labour of love. McDonough has done an amazing amount of detective work, tracking down members of Milligan's family (many of whom hadn't seen him since 1970), regulars from the old Caffe Cino crowd and cast and crew members from his filmmaking days. The book goes off on a couple of tangents—McDonough spends a lot of time describing the rise and fall of Caffe Cino, as well as the biographies of the various theatre owners and movie producers who controlled the 42nd Street exploitation-movie industry—but these are such fascinating milieus that it's hard to object when you're getting so much interesting information.



Think happy thoughts!

The Ghastly One is like *Ed Wood* crossed with *Midnight Cowboy*—and like those movies, McDonough's book never stops revealing surprising new corners of its central personality. Near the end of the book, McDonough includes an absolutely unforgettable anecdote about Milligan dragging him to see Cathy Rigby in a production of *Peter Pan*. There he sat, the director of *Torture Dungeon* and *The Filthy Five*, dying of AIDS, sobbing in his seat as Rigby delivered her speech about death being the biggest adventure of them all. Then, moments later, Milligan wheeled around and started screaming at two mothers whose kids were fidgeting in the next row. "Jesus Christ!" he yelled. "Don't you two bitches know anything about raising children?!? Fucking cunts!"

McDonough frequently compares Milligan to Rainer Werner Fassbinder, another ridiculously prolific gay director fascinated by sexual power games and lowlife settings, but while I'm willing to believe McDonough's argument that Milligan's films are more interesting than anyone gave them credit for, I think he admires the sheer will which allowed Milligan to keep creating films and plays even when he had no money and virtually no one could stand working with him more than his actual output. I can't say as I'm all that eager to see any of his movies, but I'd love to hear more about Milligan himself. ☺

The Ghastly One: The Sex-Gore Netherworld of Filmmaker Andy Milligan

By Jimmy McDonough • A Cappuccino Books • 375 pp. • \$40.00

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IN THE BOX

The Elephant and Castle on Whyte's

By DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave wonder why a 16-day layoff wasn't enough time for the Oilers to figure out the error of their ways. They lose to Nashville (man, is that painful to say again), then tie a crippled St. Louis team before finally winning a game. You know that confidence professional athletes show when they head out on the town in the presence of bouncing females? Why can't the Oil demonstrate such bravado when the skates are on?

John: Is it just me, Dave, or are you longing for some more Olympic hockey? Remember what it was like to cheer for a winner?

Dave: Don't get me wrong. I was loving the foreign feeling of success and the patriotism, but I was a touch embarrassed when I saw the total NHL payroll of Team Canada. You know what? We better have won that damn thing. The NHL is far more proletariat with its job opportunities for pluggers, but then again, a lack of collective talent made the league what it is today. Hell, John, you convinced me—I do miss the Games.

John: I was expecting a bit of a letdown when the regular season resumed, but this is getting out of hand. You couldn't ask for a better opponent than Nashville to ease yourself back into the playoff race, and after outshooting the Predators in the first period I thought the Oil were on their way to turning things around. Boy, was I wrong.

Dave: The way Edmonton came out storming, that game should've been a gift-wrapped W. But as has been the case for, well, years, they can't score.

John: A shot from outside the

blueline tied up the game early in the third and Edmonton managed just two shots in the entire period. Does that sound like a team desperate to make the playoffs?

Dave: Exactly. They say all the right things, but they do it all wrong. The disappointing thing is that they were given loose reins by MacT, the quintessential players' coach, because he trusted them—and they haven't responded. He was too easy on those guys and I think they got complacent. It's a real shame because these players were all chosen because of their so-called character. They have heart; they just haven't shown it. Look at the St. Louis game. No Weight, no Tkachuk, but do you think our guys took advantage of it and drove it down their throats?

John: That game turned out to be a real stinker as well. But a tie is better than a loss. How accustomed are Oiler fans to saying that line?

Dave: Not very—ties have been just as hard to come by as victories.

John: Markkanen played well in goal as the Oil gave Tommy a "much-needed" rest and Mike Comrie certainly had me thinking that at least someone on that team cares about making the playoffs.

Dave: I know youth is a key component of any Oiler team, but it's plain sad when a 21-year-old kid is setting the example.

John: Not only did Comrie score the tying goal but he also went after Demitra for trying to knee Jason Smith. It's nice when the smallest guy on your team stands up for you.

Dave: See my last comment. As for the goaltending "situation," Tommy is obviously gonna be the guy they'll rely on if a post-season trip is in the cards, so don't read too much into

Jussi getting two straight starts. That's just the coach taking advantage of a guy in a groove while the starter is trying to overcome the post-Olympic blues. See how many solid outings you have when your family's getting abused back home. But good on Jussi, anyway. He looked real composed against the Sabres.

John: Even though the Oil beat Buffalo on Monday, I have strong doubts about their ability to make the playoffs.

Dave: You and everyone else. We've all done the math.

John: And even if they do, I honestly believe that the best position they could finish in would be seventh. The good news? No first-round matchup with Dallas. Instead it would mean playing either Detroit or Colorado. Now there's something to look forward to.

Dave: I'd rather play one of them than Dallas. We play much better versus the Wings and Avs.

John: But I think we're getting ahead of ourselves. They have to make the playoffs first.

Dave: It's a possibility, though definitely not much more than that. I remember talking to Niinimaa months ago when all was still well; he talked about the importance of confidence. Even a talented team can lose momentum when confidence suffers—and it can happen quicker than you'd imagine. On the flip side, a solid run on the road can restore those good feelings and get them on a roll. Fact is, the confidence will come when they score, like in October and November when the goal totals were downright lofty. You have to think a deal is inevitable to improve that situation, because God knows the 21 skaters on the roster can't do it. Other than Comrie. ☺

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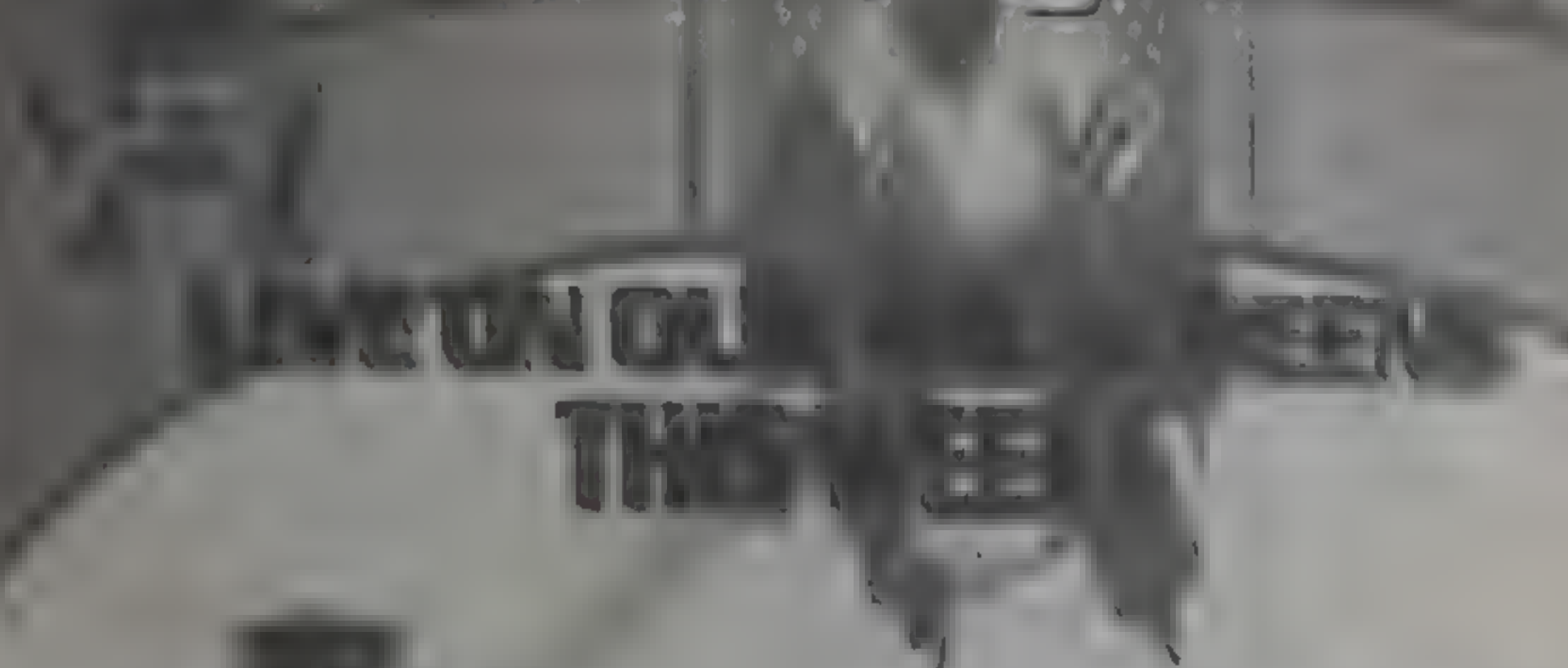
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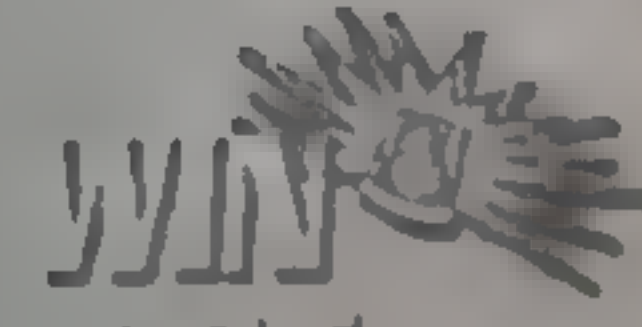
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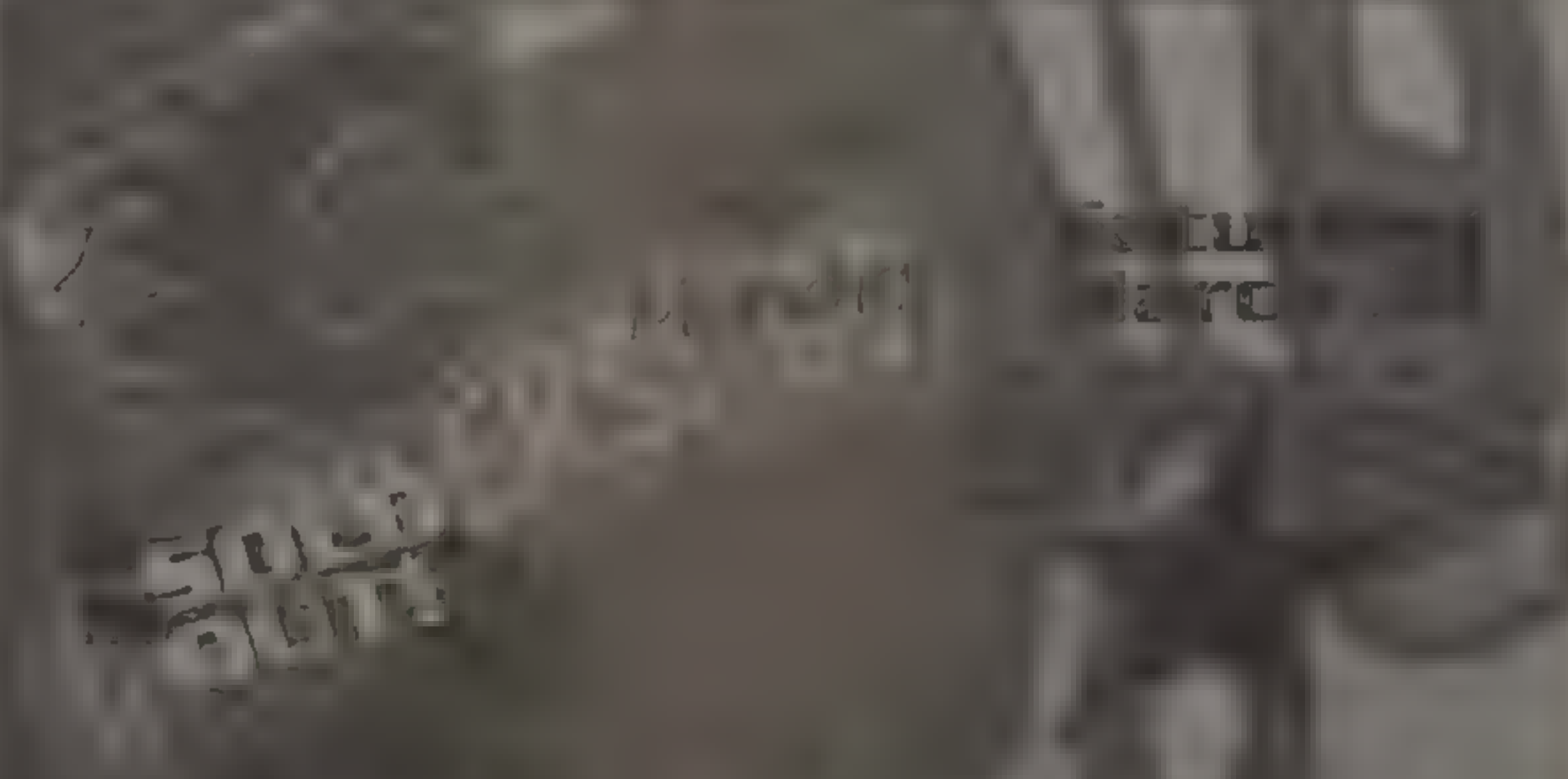
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C'est you, C'est me

C'est Sera Clothing has turned the corner in more ways than one

By JULIANN WILDING

In the micro-evolving Old Strathcona neighbourhood, shifting a business from one space to another (even when the destination is merely around the corner) is a common practice. Take the recent move of C'est Sera Clothing, which held its grand re-opening on Saturday, March 2. The move provides C'est Sera with a much larger and practical boutique space, creates new business partners out of Finders Keepers and the Bagel Tree and facilitates growth for Shanti Hair, former next-door neighbours of the old C'est Sera Boutique.

Kelly Campbell, the owner of C'est Sera (the name roughly translates to "It is the way it will be"), is as excited about the move as she is simply about going to work every morning—this is someone who has truly invested her heart into her business. "I had worked corporate retail for so long," she says. "I was in management for years, but it just wasn't feeding my soul. You think you're in charge, but it's all about performance standards, deadlines, hiring, firing and obeying someone else's rules. I knew that I had the skill, so I went for it, and I know I'm in the right place. My customers at C'est Sera are my juice—they're purely a joy." Campbell opened the eclectic, underrated shop in July of 2000, and has been bouncing out of bed to go to work ever since.

C'est Sera specializes in, as Campbell puts it, "a realistic shopping experience." She's not interested in trying to sell merchandise that people don't need, but rather in treating her customers with the same respect that she would a friend—offering them honest advice, telling them what they need to hear. "Fit is really important to me," Campbell says, "and helping customers find that perfect fit is what



I try to do.... Really, I just want to minimize the traumas of shopping."

Domestic lines

The store carries a range of contemporary clothing and accessories, from jeans, T-shirts, sweaters and casual wear

fashion

to fancier dresses, suits, sporty items like track suits and bathing suits. I should also mention the really slick selection of men's silk neckties as well. (I've been dipping into them a little myself.) Campbell tries to keep the lines in the shop Canadian, and as local as possible. Tension Clothing and Narcissist, for example, are both fresh, sleek ladies' lines from Vancouver design teams; Kenzie, Hollywood Jeans

and Powerline are three dependable ladies' wear lines from various places in Canada; and Private Member is a Montreal-based line that has been operating since 1976. "I research every line I bring in," Campbell says, "because I feel a responsibility to learn the line's history as well as how the garments are made. I try to visit the factories and the warehouses so I can meet all the people involved. That means a lot to me."

Certainly, that research translates into an unusual ability to give her customers some very precise assistance. C'est Sera even carries a line of clothing designed and built by one of the store's employees—Sabrina Butterfly. "It's wonderful to have Sabrina there to interact with her customers hands-on," Campbell says. "How often do you get to walk into a store and ask the designer questions about what you're trying on?"

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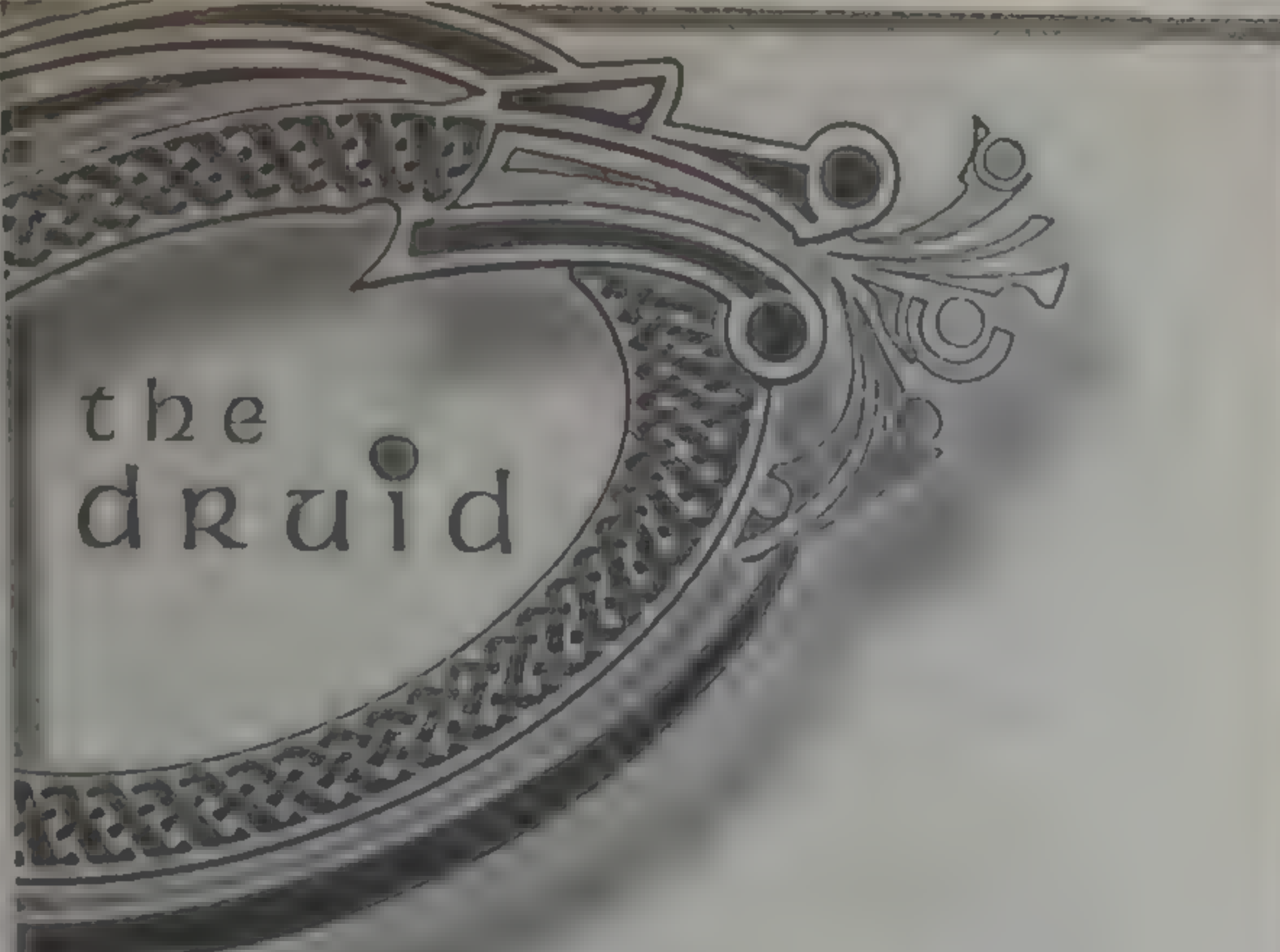
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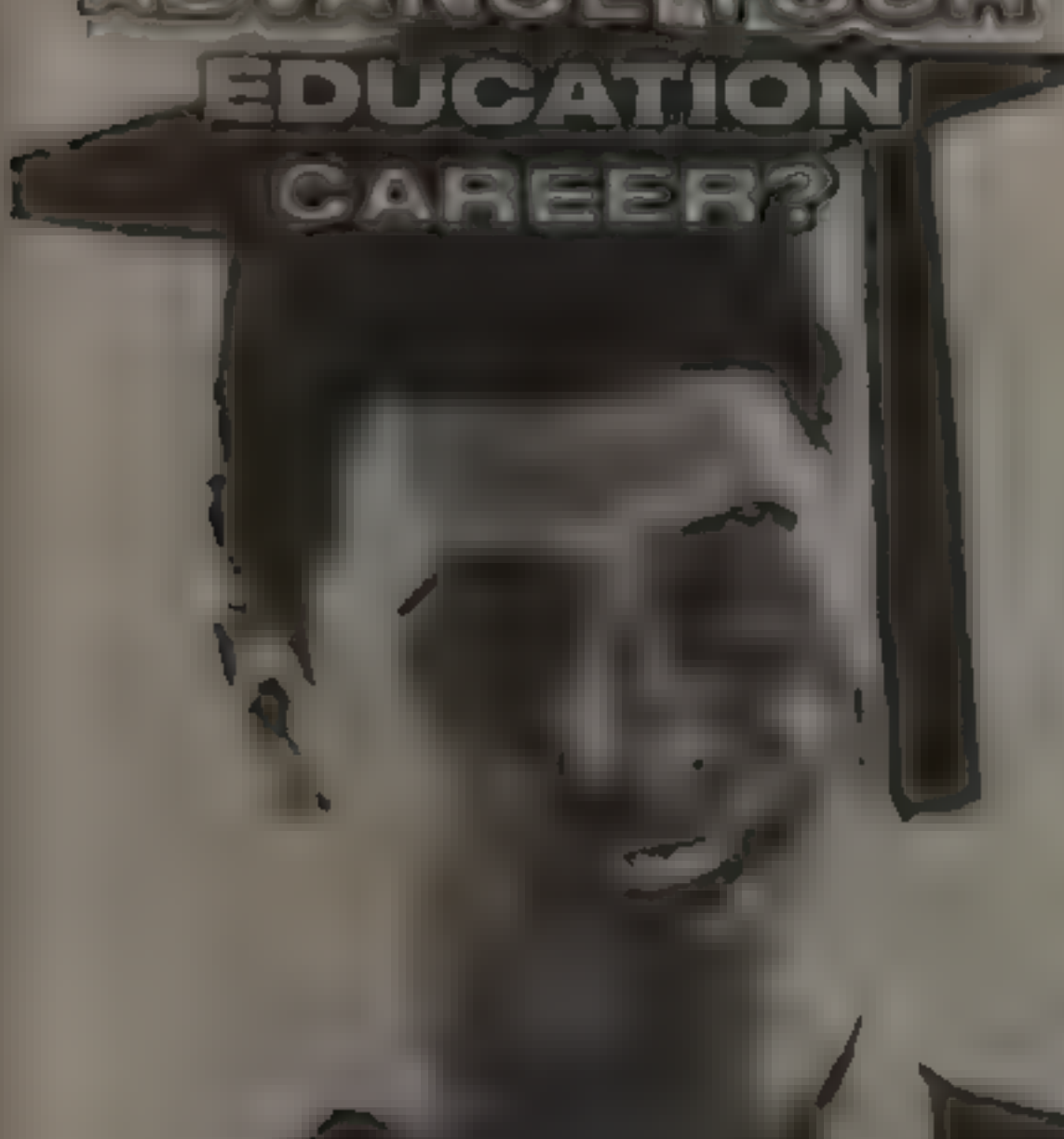
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Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and

games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old field stone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent egg Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$

New Asian Village (10143 Saskatchewan Dr. 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building, upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$

The Russian Tea Room (10312 Jasper Ave. 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4235) Come and try our traditional French cuisine at

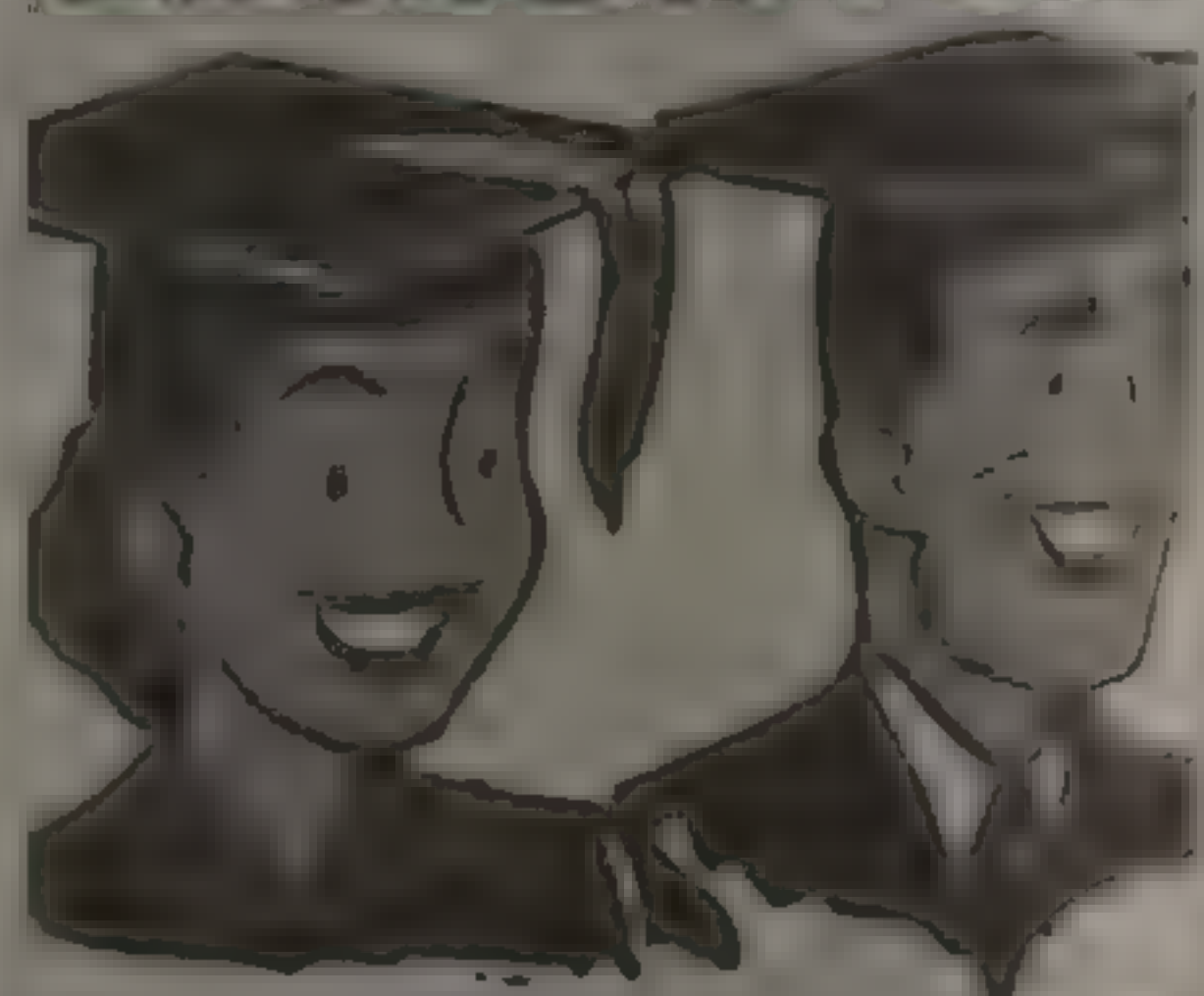
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EDISH WEEKLY

Continued from previous page

Normand's (11639A Jasper Ave., 482-2600) If you're craving a wild mushroom soup or an appetizer for wild game, we can fill it for you. It's a country-French fare with an Italian twist. Smoking in the lounge. \$5

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. N. W., 455-5383) Edmonton's finest Greek restaurant. Dinner at 5 p.m. \$5-\$55

It's All Greek to Me (10127-100A St., R.C. 455-2073) Delicious spanakopita, baklava, and more. Beautiful Greek atmosphere. \$5

Outokki Taverna (10704-124 St., next to Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original family. Smoking. \$5

Impassum on Whyte (10439-82 Ave., 2nd 455-7112) Innovative Greek cuisine in a beautiful setting overlooking Whyte Ave. \$5

Island Greek Island Restaurant (16313-111 St., 454-2473) Visit the Greek islands in the heart of the city. Smoking in the lounge. \$5

Yannis Taverna Restaurant (10444-82 Ave., 455-7112) Authentic Greek food, belly dancing, and friendly staff create a fun and boisterous atmosphere. Non-smoking. \$5

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-55

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-55

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-55

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-55

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$5

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$5

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-555

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring

Giovanni himself when he breaks into a heart-stopping aria. \$5

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking \$5

Italia Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food \$5

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$5

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$5

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$55

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$5

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$5

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$5

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$5

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$5

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every

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JAPANESE

Furesato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$

Grab-a-Bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$-\$\$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$-\$\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Comfortable pub offers darts, pool tables couple with a cozy fireplace in a relaxing setting. Sun we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come in and try our British and continental menu. Recently revised with nearly 20 new dishes, we have something to tempt your tastebuds! Daily specials also offered. \$-\$\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our speciality. Price and fun can't be beat! Smoking. \$

Yabbo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our speciality is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking \$

SEAFOOD

Lighthouse Café (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

SPANISH

La Tapa Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$\$

STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steak in a great atmosphere. Non-smoking. \$-\$\$\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$-\$\$\$

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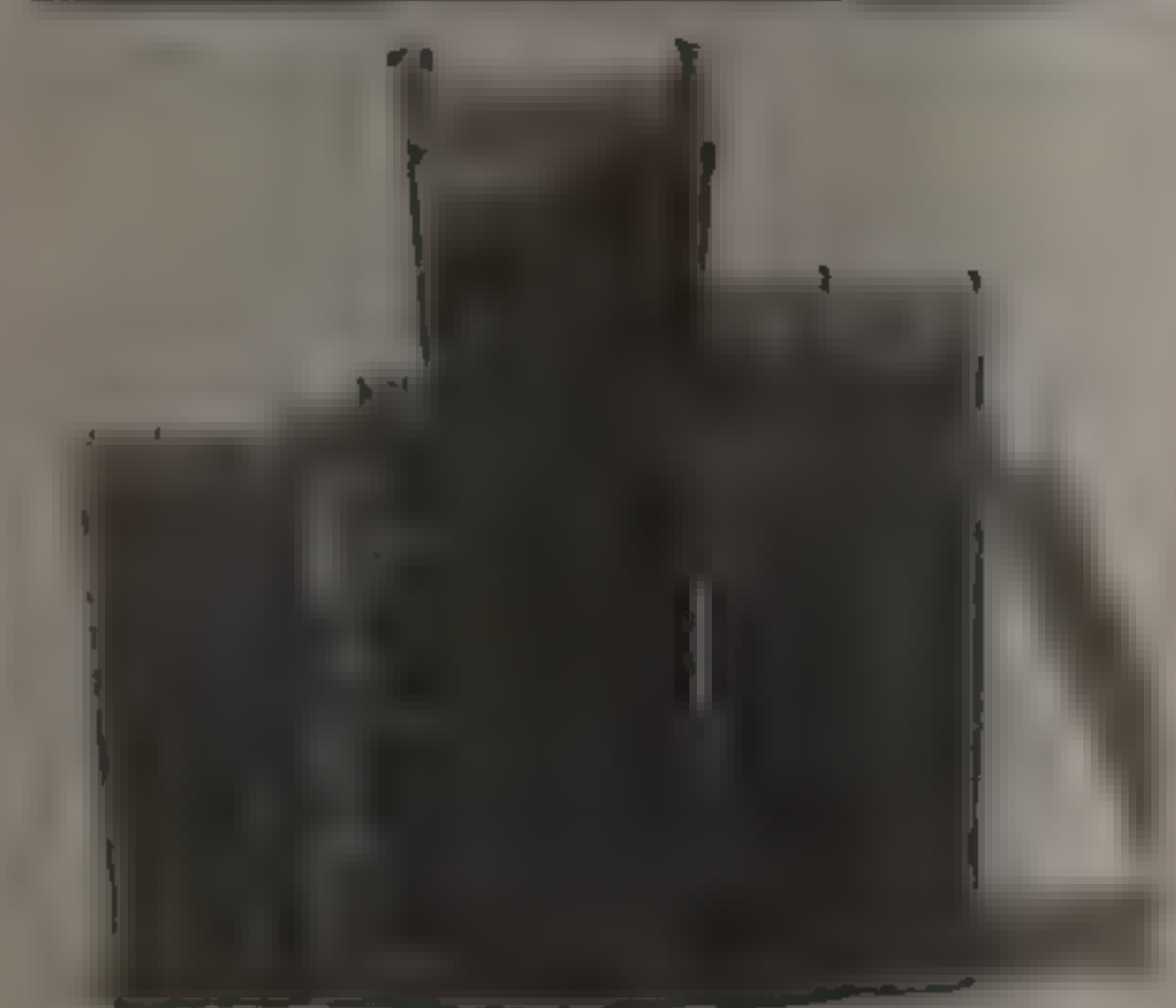
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I dream of Gini's

Slovenly food critic fills up at classy French eatery

BY DAVID DICENZO

I felt a touch out of place the second I walked into **Gini's**. On this weekday lunch, most of the patrons at the small French establishment either sported business suits screaming "last-second deal" or hairdos with a tinge of blue to them. I guess I should've left the 40-year-old leather Robert De Niro jacket (you know, like in *Midnight Run*) at home. No matter—I'd heard good things about this 11-year veteran of the Edmonton dining scene and I was looking for a nice place to enjoy a celebratory lunch.

Gini's, operated by owner/chef Mark Ghini, was certainly it. Despite my feeling underdressed in this classy room highlighted by white tablecloths, salmon-coloured walls (God, did I really just say "salmon-coloured"?), and Monet reprints, the wait staff made my girlfriend and me feel at home. I admit I did snicker to myself when one server first approached our table. He was decked out in what amounted to a tux minus the jacket, and I hadn't seen a good cummerbund since maybe my high school prom. However, it was obvious right away that this was a seasoned wait staff and not a bunch of U of A kids trying to earn some bucks for a future bender on Whyte Ave. Our server, for example, did all the little things, like waiting until both of us were done with our plates

before removing them, a must in a finer dining environment.

On one of those plates was a *salade Maison*. It featured a bed of mixed greens with red peppers, artichoke hearts, a hearty portion of exquisite goat cheese and a tasty balsamic vinaigrette. It jumped out at me from the concise menu, which had but a few starters and a handful of entrées at the bottom (including a Chef's choice and a catch of the day). The *soup du jour*—a variation on the traditional French onion—came with the catch we ordered. While I worked over the salad, Kate finished off the soup, which looked

restaurants

good with two slices of baguette parked right in the middle of the bowl, topped by long strips of thickly-grated parmesan instead of some gooey, melted type of cheese.

Mmmm—that's terrific bass!

The catch of the day was sea bass, though I was distracted for a second and didn't hear the method of preparation. I envisioned a pan-fried or broiled piece of fish with crispy edges and a tender centre, topped with the bold mustard sauce the waiter had mentioned. It was more of a steamed/poached consistency and the accompanying sauce was much subtler than I originally envisioned, but it was certainly done well (in style, I mean; not degree of cooking). Our other main choice was a chicken breast in a light curry cream sauce. It

arrived pretty much as advertised—a tender piece of bird with a flavourful sauce that, like the sea bass, was a little less zesty than I would've made for myself at home. Each of the main dishes was served with a clump of buttery carrots, a piece of zucchini, a fancy potato carved down to resemble an elongated football and a handful of snow peas. I loved that last item, something I like to buy every now and then for home but they're usually too expensive. So it was nice to see them as a side for a good meal.

Unfortunately, we were too full to try some of the fantastic-sounding desserts on the menu, like the pecan chocolate pie or strawberries with cream and Grand Marnier. A peppermint tea for the lady and a double espresso for myself (as I informed the waiter, "I have a long day ahead of me") were enough to tide us over. We sat, we chatted and we even got some attention. Seeing as Kate was perhaps the only female in the place who hadn't cashed in her RRSP (without penalty), the suits sent over an occasional glance.

Overall, it was an enjoyable lunch, though I'd recommend two things. First, make sure your threads are neatly pressed. Second, you're better off calling ahead because there weren't many available tables in the place. From what I've been told about Gini's, it's a real word-of-mouth type of establishment.

Based on the number of folks in there on a Tuesday, those words are apparently positive ones. ☺

Gini's Restaurant
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VEGETARIAN

Max's Light Cuisine (7809-109 St., 432-6241)
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VIETNAMESE

Bach Dang (7908-109 St., 448-0288)
Vietnamese noodle house. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068)
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and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303)
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UKRAINIAN

Pyrogy House (12510-118 St., 454-7880)
Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

DISH WEEKLY

Continued from previous page

BanThai (15726-100 Ave., 444-9345)
Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

Bun Thai Restaurant (10049-113 St., 482-2277)
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The King and I (8208-107 St., 433-2222)
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Panorama provides paradise

Grab this resort's unbeatable conditions while you can

BY HART COLLECK

If snow conditions count for anything (and aren't they *everything*?) this could be one of Panorama's finest years. Steady weekly dumps have given Panorama's groomers—the team that earned the resort a *Ski Canada* award for "Best Grooming and Cruising"—plenty of material to work with.

Panorama has only one small drawback: their lift system, which only includes one quad. But if you look beyond that and don't mind double chairs and T-bars without lift lines, you will be rewarded with some incredible terrain. Plus, their ever-expanding village is another asset: for \$179 you get a slopeside room for three nights including unlimited skiing, and that's quite a deal compared to other on-hill accommodations. \$239 gets you the same deal in a luxury condo—and I mean *luxury*. I'm talking heated parking, fireplace, kitchenette, balcony

with a view and access to more than a few of the 13 slopeside hot tubs.

Mornings at Panorama are the greatest. You're awakened by the lullies cleaning the chairs from a fresh night's snowfall. A quick coffee, some breakfast and you're the first on the Mile One chair. Another chair and two T-bars puts you at 7,800 feet, just above the "Extreme Dream" zone. From here you can blast down double black diamond runs like Gunbarrel and Fat Chance, or you can hang to the right and head to the Outback, a new expansion area that used to be part of a heli-skiing lease but which is now accessible from the top via Outback Ridge. It's double black terrain with named runs like Never Never Land and Hell High. If this sounds all too black for you, then hop off at the top of the Champagne

T-bar and carve down Schober's Dream, an incredibly long cruiser.

Boarders, meanwhile, can enjoy the new Snow Zone terrain park. This slopeside park features a halfpipe, tabletops and a 40-foot rail. You can access it via either the Mile One quad or the Toby chair. No need to trek all

the village. (If you're staying on the hill in a condo, be sure to stop at the new IGA Garden Market in Invermere to stock up.) The Panorama village has expanded so much over the last few seasons that they've installed a gondola to ferry skiers from the day parking lot and

some of the lower condos to the slopes. If you don't like to drive, be sure to give the Downhill Riders a call. They've been coming up here for years and nearly take over the whole hill during their spring sunpit safari.

There are many dining choices at Panorama with at least eight cafés, restaurants and bars to choose from. The T-bar and Grill has great grub along with live entertainment. If you want to party 'til the wee hours, then the Glacier Nite Club is

your ticket. There's also a nearby general store and liquor store where you can equip yourself with extras for your room or condo, or simply rent a movie.

If you're especially adventurous and have a few extra dollars in your pocket, head next door to R.K. Heli-Ski, where choppers with experienced guides will fly you to the Purcell mountaintops where an average of 36 feet of snow falls every year. This is where you can experience those fall-face shots you've previously only dreamed of. You don't have to be an expert to heli-ski, either; they'll put you into groups according to skier or boarder abilities, outfit you with some fat skis and give you an orientation (including a valuable lesson in avalanche awareness and response) after which you'll be ready to go.

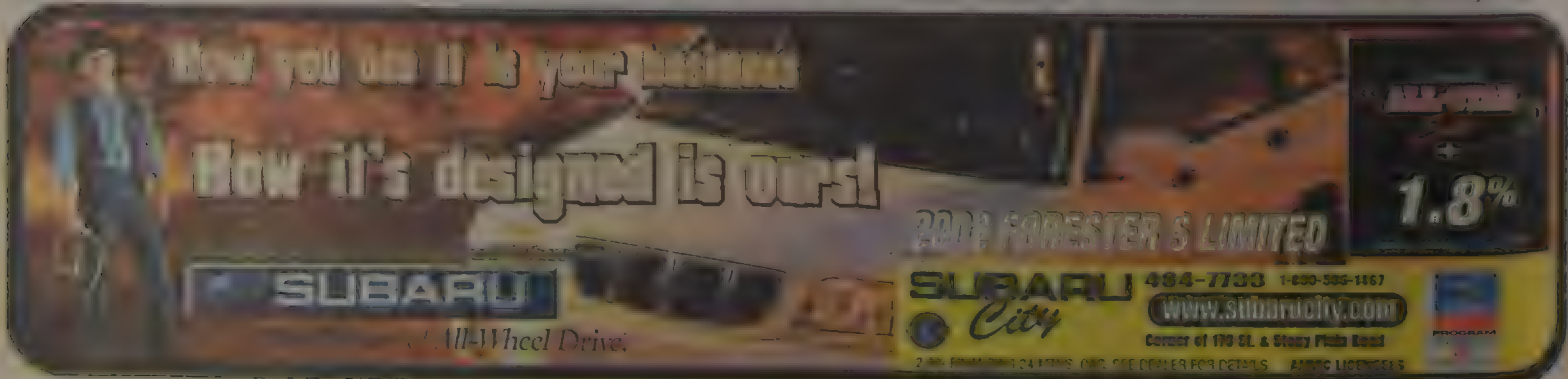
Don't let Panorama's prime conditions pass you by, Mother Nature is fickle and who knows what she might have in store for us next year? ☐



over the hill to find your pipe—it's all right there at the bottom.

Riders digest

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Skiboarding is taking ski areas by storm, and no wonder

BY COLIN CATHREA

There we were, hiding in the trees packing snow and building a jump. Very taboo—jumps weren't allowed at the Edmonton Ski Club 30 years ago. Except for the big wooden monster that spanned Conners Road and propelled some people to their deaths, getting air was not allowed. Hence the trees. If we were caught building a jump, our lift tickets would be confiscated. But if we sneaked into the trees and built a "kicker" as the trail came out of the woods, we could get a dozen or so jumps before the patrols arrived and destroyed it. So our covert operations were carried out with the use of spot-ers, shovels and adolescent military precision. Once the jump was constructed, it would be hard to kick all of us off the hill for using it.

How times have changed. These days, ski areas eagerly promote the very things we used to get into so much trouble for doing in secret. Half-pipes, terrain parks, jump sites, tree trails with woops and table launchers: It's clear that people are strapping themselves onto all sorts of new snow-sliding devices in ever-increasing numbers, and the new wave of snowblades and twin-tipped skis have changed the complexion of what we used to call "ski areas."

Skiboarding, a hybrid of in-line skating and snowboarding, has become a major pastime at resorts all over the world. Skiboards carve like snowboards, ride with the freedom of inline skates, totally jam through moguls and turn the black



The skiboard: put your left foot in—and go!

diamond glade runs into a playground—and that's not even mentioning all the tricks and jumps you can pull off in the terrain parks. Imagine the freedom that comes with going anywhere you want—backwards, forwards, in the trees, diving off the lift chair. (Okay, I'm just kidding on that last one.) Those beginner, intermediate and advanced level signs? Forget them!

experience an exciting new adventure. Chuck the poles! Forget lessons! Skiers, skaters, bladers, snowboarders, listen up—you already possess the necessary skills. In fact, most people are skiboarding in control within their first few runs. Skiboards are shaped like small snowboards, one for each foot, with a twin tip and solid wood core just like snowboards. Most skiboards have a parabolic side cut which allows for those shoulder-to-the-ground carves previously only available to snowboarders. Skiboard bindings fit most

hard-shell ski and snowboard boots. If you're a beginning skier who's still crossing your tips or catching them on those pesky moguls, skiboarding may be a much less frustrating alternative. If you like them, you'll have the rest of the season in front of you to have fun. If you wait, you'll probably only regret not having tried them sooner. ☺

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The EASYRIDER Condition Report

Local

Rabbit Hill - 60cm base, 10cm of new snow, All lifts and runs open

Snow Valley - 60cm base, 10cm of new snow, All lifts open

Silver Summit - 90cm base, 35cm of new snow in the last week

Alberta

Sunshine - 220cm base, 45cm of new snow, 12/12 lifts, 92/92 runs open

Lake Louise - 212cm base, 48cm of new snow, All lifts and open

Fortress - 210cm base, 35cm of new snow, All lifts and open

Marmot/Jasper - 200cm base, 31cm of new snow, 6/8 lifts, 75/75 of runs open

Nakiska - 178cm base, 42cm of new snow 4/5 lifts 32/32 runs open

Mt. Norquay - 215cm base, 42cm of new snow, 5/5 lifts 28/28 runs open

Castle Mt. - 250cm base, 85cm of new snow, 5/5 lifts 59/59 runs open

B.C.

Silver Star - 225cm base, 10cm new snow, 5/7 lifts and 102 runs open

Big White - 270cm base, 6cm of new snow, 112/112 runs, 13/13 lifts open

Apex - 182cm base, 8cm of new snow, 5/5 lifts, 60/60 runs open

Sun Peaks - 169cm base, 3cm of new snow, 95/95 runs, 6 lifts open

Fernie - 322cm base, 34cm of new snow, 9/10 lifts, 105/106 runs

Kimberley - 146cm base, 32cm of new snow, 6/7 lifts, 67/67 runs open

Panorama - 442cm total snowfall, 89cm of new snow, 10/10 lifts 100+ trails open

Fairmont - 16cm of new snow, All lifts and runs open

Kicking Horse - 214cm base, 36cm of new snow, 61/64 runs open

Red Mt. - 232cm base, 0cm of new snow, 83/83 runs, 4/5 lifts open

Whitewater/Nelson - 277cm base, 11cm of new snow, All lifts open

Powder Springs - 300cm base, 38cm of new snow

U.S.A.

Mt Spokane - 91 inches base, 2 inches of new snow, 80% of lifts

Silver Mountain - 104 inches base, 2 inches of new snow, 100% of lifts, 53+ trails open

Lookout Pass - 108 inches base, 1 inches of new snow, All lifts and trails open

Schweitzer - 77 inches base, 2 inches of new snow, 59 trails open

49 north - 94 inches base, 0 inches of new snow, 100% of trails, 75 lifts open

All conditions accurate as of March 6, 2002

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Boarding becomes big business

Shrewd marketing helps sport re-enter public consciousness

BY RICK OVERWATER

With Canadian riders like Jasey Jay Anderson regularly destroying the world's best in GS, dual GS and even boardercross, the alpine disciplines, once the forgotten stepsisters of snowboarding, are enjoying increased media coverage these days. "It's growing," says Calgary rider Andrew Watts. "Now that it's gone to the Olympics, a lot more people are aware of it and with the dual GS—three years ago there was no dual GS—it's a bigger spectator sport."

Calgary carver Jordan Phillips agrees, saying it's been a slow comeback. Racing became almost invisible when most snowboard companies scaled back their operations and cut team expenses from the budget. "I think there was a

phase about six years ago. Racing was big, sponsors were plentiful and then it kind of died a bit," says Phillips. "There wasn't a lot of money put in and racing was the last priority."

Wide world of spurts

Now that the industry has levelled off following the massive '90s growth spurt, things are improving. It doesn't hurt that alpine racing has made efforts to broaden its appeal.



board zone
Burton presents

One thing racing always had going for it was the fact that judging, still considered by many to be inconsistent, doesn't come into play. You're either the fastest or you're not.

Creating the dual GS category, where spectators can actually see one rider defeating another, injected some much-needed excitement as well. "It also ups the danger factor to 10," says Watts. "If the other guy is ahead and he blows out of the course while you're doing 50 or 60 kilometres an hour, [a collision]

hits the slopes at Villars (a Swiss town near Geneva) from April 7 to 13. Fifty riders from across the globe will be competing on the world's biggest slope-style course, which will feature death-defying rails, house-sized tabletops and, for the first time ever, a loop-the-loop. Complementing the on-hill activities will be 100 of Europe's top DJs, who will take over the local nightclubs and provide the tunes for the weekend. The partying will continue literally around the clock, since the entire resort is booked and there are no neighbours to wake. Check it out at www.snowbombing.com, where you can also find all the info regarding hotel packages.

Definitions from Air to Z

Feeling out-of-touch watching the post-event interviews with Olympic snowboarders? Here's a brief but hopefully handy guide to some of the sport's often baffling lingo. Try out some of these terms on your friends and kids; they might remain unimpressed with you, but the fun of incorporating phrases like "roast beef air" into your daily conversation is probably worth it.

Air to Fakie (n.): a halfpipe trick where the rider approaches the wall riding forward and lands riding backwards without a rotation.

Bone (v.): to straighten one or both legs.

Method Air (n.): a maneuver in which the rider's front hand grabs the heel edge, bends both knees and pulls the board level with his head.

Crossbone-Method Air (n.): a

can really hurt."

Land of the freestyle

Despite the scene's new prominence, alpine riders still have it tougher than their freestyle counterparts, especially when it comes to getting sponsored. Watts and Phillips both have local shops behind them—Calgary's Ski Cellar and Skater's Sportshop respectively—but there are still hurdles to overcome. "For a freestyle rider, they can just grab a couple of boards off the shelf," says Watts.

"For us, they have to spend hours making customized boards." Most consumer race boards are too short for the high-speed turns the pros

make, a situation that hasn't improved much over the last few years.

One thing that has improved drastically is the state of racing on a provincial level. Phillips says the Alberta Snowboard Association has made a concerted effort to match our provincial efforts with formidable programs like Quebec's. "The Quebec kids always had a lot of money put into their system, so they've always had a pretty strong team but now we're starting to challenge them, which is good," he says.

method air where the back leg is boned.

McTwist (n.): a trick in which the rider approaches the halfpipe wall while riding forward, then rotates 540 degrees in a backside direction while performing a front flip. A popular maneuver during the Salt Lake City Olympics.

Roast Beef Air (n.): a maneuver in which the rider reaches his rear hand between the legs and grabs the heel edge between the bindings while boning the rear leg. If you bone the front leg, you've executed a **Chicken Salad Air**.

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FALL LINES

BY HART GOLBECK

Ferris's wheel

Australian Kevin Ferriss thinks he's invented the ultimate indoor ski slope and hopes to build the first of its kind in Wales. The device, which resembles a longous record player on an turntable, would incorporate an electromagnetic levitation system to rotate a harmless floating disc at speeds up to 30 kilometres per hour. Skiers and snowboarders would be carving in real time, part of the disc would be heated by a cold chamber where dryers would continually lay down powder. There are some concerns Ferriss will need to address before he completes the project. For instance, there's the danger of fire. Plus, if you don't get out in time you could be sucked into the vacuum chamber.

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music

Better Gates than never

Ex-Spinanes singer
is sultrier than ever
on *Ruby Series*

BY WHITEY HOUSTON

Rebeca Gates has a sultry voice. Sexy, even! Perhaps her relocation to the Windy City coupled with the passage of time has tempered her singing, adding an appealing rasp that wasn't apparent in her work with/as the Spinanes. (Or perhaps I was drunk during the entirety of the '90s and just didn't notice.)

Whatever the case may be, Gates's long-awaited return to my CD player, the short and sweet *Ruby Series*, is a sparse, organic masterpiece that accentuates her vocals and exposes them as the focal point of the compositions. "In the Spinanes," Gates says, "it was hard to do anything delicate or subtle since the accompaniment was so loud." *Ruby Series* represents a marked shift away from the relative bombast of the Spinanes, sounding at times like smoky jazz, at others like subdued art rock (the good kind). "There certainly are elements of jazz on there," Gates laughs. "It certainly wasn't my intention to make a jazz record, though."

The move from Portland to Chicago seems to have been a positive one for Gates, one that's allowed her to assemble an impressively accredited stable of musicians (the rg consortium) to work with. All the supporting cast members have post-rock pedigrees, and they nicely complement the simple compositions on the disc by filling them up with the little details that make an album better upon repeated listening. Her friendship/collaboration with the disgustingly talented John McEntire (Tortoise, Stereolab) is apparent throughout the record. Where guitars once thrummed, there is now a sea of vibes, bull fiddle, cello, drum synth and marimba. It seems like a natural progression, and it's one Gates is happy with. "Working with John and the band on this record was great!" she says. "I would come in with the songs worked out and they would continue to add their own parts and ideas until the whole became greater than the sum of the parts."

Sevendust

Nevertheless, it's somewhat surprising that after a three-year hiatus (largely spent lending credence to



others' projects), Gates would release an album with only seven songs on it. "Well," Gates explains, "I had typically always released long albums, the shortest of which was just over 40 minutes. This time around, I had these songs finished and instead of

post-rock

sitting on them I thought, 'Fuck it! Let's release it now.'"

Gates tackles my questions about the death of the Spinanes with the good-natured demeanour of an artist who's had time to reflect. "I'm proud of those records," she says, "but I was finding it increasingly difficult to correlate what I was doing with the implied image of the Spinanes.... I didn't necessarily want to release albums under my own name, but at the same time, the music just didn't feel like the Spinanes anymore."

For her journey to the hinter-

land (you can call it that when it's 25°C) Gates will be accompanied only by her guitar and some pre-recorded loops. "The songs on the album were all written on guitar," she says, "so they sound quite natural stripped back down." It will be interesting to see how the songs translate without the studio complexities. Gates plans to end her current sojourn in balmy Austin at the SXSW festival before heading back to sweet home Chicago. I question her about the sanity of embarking on a western Canadian tour in the wintertime, but she dismisses my warnings. "It's pretty cold right now in Chicago," she says. Perhaps, but I still suggest she bring a toque and scarf—or that sultry voice may transform into more of a Bea Arthur wheeze. **D**

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A Lennie for your thoughts

Songwriter Gallant is doing his bit to make it hip to be Canadian

PHIL DUPERRON

Lennie Gallant is relaxing at home in Nova Scotia just after playing the Maple Leaf Ball, a big-ticket fundraiser in London, England. After a long, white Maritime winter, he was pleasantly surprised to find the weather quite balmy upon his

folk

return. So he wasn't happy to hear that Alberta has returned to its usual deep-freeze conditions now that he's about to embark on a western Canadian tour that will take him to Edmonton as well as the Northwest Territories. "When I got home after a winter with so much snow I said, 'Oh, thank God it's gone.' I'd really appreciate if you could do something about it before I get there," Gallant jokes in his distinctive East Coast accent.

The Maritimes are steeped in ancient musical traditions. The strong presence of Irish, Scottish and Acadian culture can still be heard and felt in the traditional songs and stories that are handed down to the younger generations. Gallant says the infamous Maritime kitchen parties are still an integral part of life in the region's rural communities. "Everyone has been to them and they still exist today," he explains. "They are a big part of the East Coast culture. I'm sure there are other places with similar experiences."

But that doesn't mean everyone grows up playing fiddle-driven Celtic music; it's just an important building block in a much larger musical picture. The mixture of traditional music and diverse modern influences has created a region known for its broad spectrum of music. "A lot of people

here are into all styles of music," says Gallant. "I think that only adds to the depth of the music that gets played."

A Gallant to amuse

Gallant's own music is definitely coloured by his Acadian roots, but his elegant songwriting and clear, simple musical arrangements have a universal appeal. "The regionality in my music is a lot more subtle," he says. "I don't consider myself a regional songwriter. The themes are universal, but I sometimes use eastern settings." He thinks labelling musicians along regional lines is part of a self-effacing Canadian tradition that is only now beginning to let up. After all, people don't consider Bruce Springsteen or Dwight Yoakam regional songwriters just because they base songs in their home territory. While Gallant says he likes the fact that Canada is often overlooked by other countries since it helps perpetuate our quiet reputation, there's no denying our artists are beginning to gain international attention.

"We've had so many artists on the international stage lately," Gallant remarks. "It's becoming more hip to be Canadian." In fact, he thinks if someone were to take the time to compare the number of people at the top of their fields—whether it's sports, music or painting—on a per capita basis, "Canada would have a very good showing."

Buffeted by fate

Although Gallant says he never really made a point of trying to sell his songs to other performers, they have come looking for him. At last count, more than 30 artists have recorded his songs, including one that will appear on the upcoming album by Jimmy



Lennie Gallant: Acadian driftwood

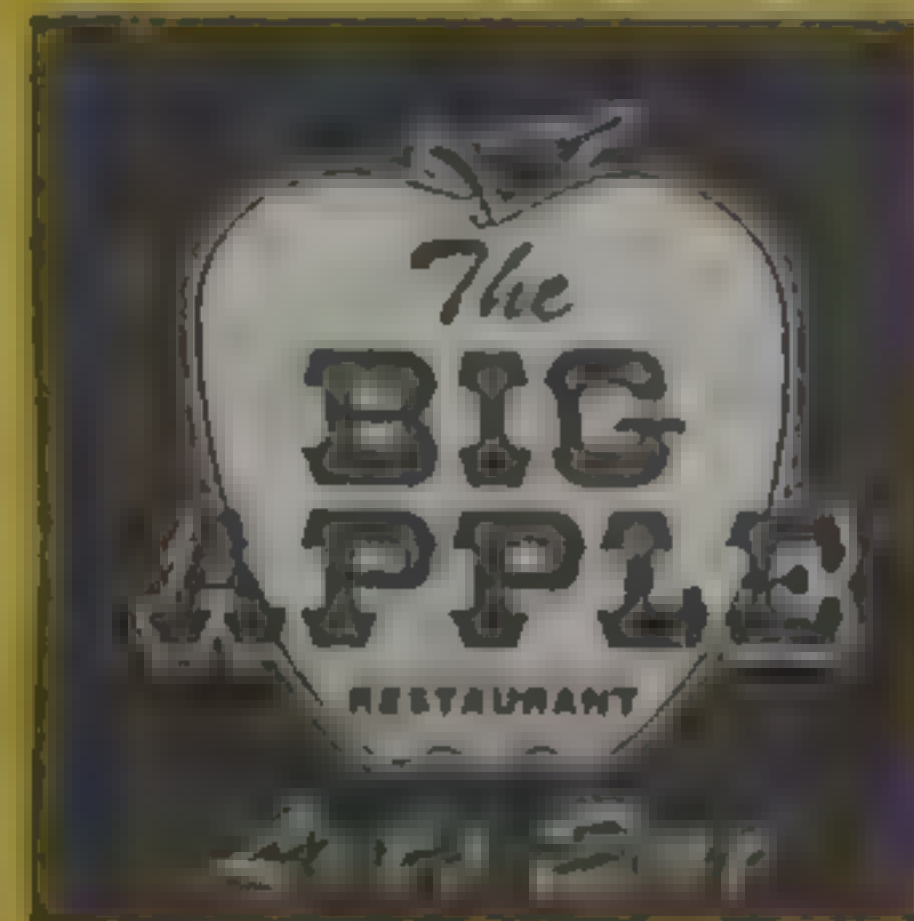
Buffett. "It's kind of nice," he says of the Buffett recording. "He's got a big following. You don't hear him so much these days on the radio, but he's got a real Grateful Dead-like following. I love it intensely when someone does one of my songs and does a good job of it, or maybe changes the arrangement. It's a real hoot."

Gallant says the last thing he wants to do with his songs is preach to people, but he worries about the future of the world and some of his songs reflect this. On his 2001 album *Lennie Gallant Live*, the song "The Band's Still Playing" compares our existence on earth to the passengers on the Titanic. "No one could believe this huge ship was in trouble," Gallant says. "You have to look at the big picture. We've gotta be careful. I think the whole world's gotta be careful. We've taken things for granted in how we interact with the environment. Even in our day-to-day life, we can see things are a little strange with our weather." ☐

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MUSIC NOTES



It's about
the local
scene

By WAYNE ARTHURSON

Stars shines again

It seemed for a while last week that Stars would shine no more on Whyte Avenue. After painstakingly building up a small but loyal following at the last bar on the avenue still brave enough to put punk and metal acts on the bill, it seemed like all that effort would be for naught. Problems that had been brewing for the last nine months between the owner and management came to head last Tuesday and a statement was released saying Stars/Parliament would be closing immediately.

But after careful consideration and an outpouring of support from the local live music scene, everyone involved decided it was more important to keep the venue open and keep the shows coming. Entertainment manager Douglas Johnson says although it was an emotionally charged decision, it was not one he made lightly. Nor was it easy to put aside his grievances for the greater good, but knowing he had the support of the community made it easier.

"At least we know that there are people who care," says Johnson. "People's response made me feel, 'Yeah I am having some effect.' It's better to be there than not be there. If we've gotten along this far, we might as well keep it going. For the meantime, I guess we're just going to bite the bullet and follow through."

Last weekend's hastily cancelled gigs were just as quickly put back on board and many people who had heard rumours about the club shutting down turned up to see what was

going on. Saturday's rockabilly show featuring the Krazy 8's was attended by a number of longhaired metal-heads wondering what was up and showing support for the last southside bastion of true alternative music.

There's a silver lining to this entire situation, according to Johnson. "Now," he says, "we have a better understanding of who our people are and what we have to do for them. We're all going to be putting that much more into it." —PHIL DUPERRON

You can Count on this concert—and Banks on it, too!

Banks Does Basie • Featuring Tommy Banks and His Big Band • Winspear Centre • Sat, Mar 9 During his time—several decades, actually—Count Basie was swing's pre-eminent bandleader. His style of arrangements and music established the sound of the big band era. He had no peer, says Edmonton bandleader Tommy Banks. Now or then.

"Count Basie is fundamentally important to all aspects of big band music," says Banks, himself a veteran of the Canadian jazz scene. "He was one of the people who developed the present standard form of the big band which was a much different thing before he got involved and honed it to what it is today. His band was quintessentially important in developing the style which was followed by almost anybody. He had a sort of hard-to-define capacity, the quality of swinging, of playing the note in just the right place, and his band set the textbook that literally everyone else refers to."

Banks and his own big band have performed similar tribute shows in past years in honour of other classic bandleaders (including Basie's main rival for the title of greatest jazz bandleader of all time, Duke Ellington) but this is the first time they've chosen to pay respect to Basie. Banks admits it's odd that his band taken this long to get around to the Kansas City pianist because the man and his music were so influential.

So does Banks have his favourite Basie tune? "Oh no," he says. "Gosh no. While he was alive, leading his

various bands over the decades style which the bands played was continually evolving. We'll be switching styles as we go through the various eras of Basie's career, and I couldn't pick out a favourite song from the long list of great Basie songs. The problem we have in putting on a concert is not deciding what to play, but deciding what not to play. It's an extremely difficult choice because there is such a huge body of music from which to choose."

Tickets from Banks on Basie are available at TIX on the Square and the Winspear Box Office. Some of the ticket proceeds will be donated to the Big Miller Statue Project. Banks, along with the City of Edmonton Community Foundation and the Edmonton Jazz Society, is playing a key role in raising funds to erect a tribute to the great musician who became a citizen of Edmonton and a huge part of the local jazz scene. "We're just now going to embark on the serious fundraising for the project," Banks says. Members of the Edmonton Jazz Society will also be at the show to accept donations to the project.

Ol' dirty Bastards

The Rambling Bastards • With Wrekdefy and Death By Dawn • New City Likwid Lounge • Sat, Mar 9 They could be the Rambling Bastards or they could be the Rambling Ambassadors, depending on their mood. "If we're gregarious and funny, then we're the Rambling Ambassadors. If we're cranky, then... The voice of Brent Cooper, founder of the fledgling Calgary instrumental trio, trails off. "But we don't really have much choice being happy and friendly because we're all nice guys."

Does the name Brent Cooper sound familiar, especially in conjunction with talk about an instrumental trio from Calgary? It should: Cooper is a member of Huevos Rancheros, but even though his new side project is an instrumental group, there is a difference. "You can never be totally different with a three-piece," he says, "but it is different. At least to me. But there's an upright bass player this time [Scott Nicholas of the Agriculture Club] and that lends a different flavour. It doesn't have the same AC/DC flavour that Huevos did—I've been writing some more spaghetti western kind of stuff. And there's also some more boogie/rockabilly going on, but I don't know if that's on purpose or just because we have an upright bass and can't resist it."

Cooper says songs without lyrics just come naturally to him. "I'm singing," he says, "and when I'm at home cooking up songs, I'm not thinking of lyrics. I would love to play in a band that sings. I listen to more vocal-oriented rock than instrumental, but it's kind of what I do. I've carved a niche for myself through lack of proper talent."

The Rambling Bastards, which features Tyler Pickering on drums, formed out of frustration. "Nobody really knows what has, or is happening to Huevos Rancheros," Cooper says. "There have been some changes, there have been some ups and downs and a whole lot of 'Let's leave alone for a while but it's frustrating for me not to play.' So out of that I wrote a few songs and then got a gig but

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have a band."

Cooper made some phone calls and some musicians, wrote songs and did a show. "It was," he says, "and then it happened so I had to get a different drummer." Chixdiggiti! drummer and Jadae Studio head honcho Dave Brock stepped in—and then two shows came about. (The name of the band, by the way, comes from the beloved 1963 best-selling car the Rambler Ambassador.)

Cooper says they'll be recording songs for the Calgary recording collective Catch and Release. And he's completed some "solo" work, writing a song or two for an upcoming tribute disc for the king of spaghetti western scores, Ennio Morricone.

One Doon, three to go

Alberta Roots Concert • Bonnie Doon Community Hall • Sat, Mar 9

The Alberta Roots Music Society is presenting three acoustic bands featuring a number of top Edmonton players this weekend at Bonnie Doon Community Hall. Performing at the show will be Confluence, the Stone Merchants and John Henry.

Confluence is, at heart, a duo that does folk, country and rock and ties it together with a hint of jazz. The core members of the band are Dave Lundage and James Kwong, friends and musical collaborators for the past 10 years. The touring edition of the band features Judith McKee, Audrey Reynolds, George Mok and Gary Eliger. Confluence is putting the final touches on their first disc and several of Edmonton's finest session players—including Kennedy Jensen, Art Sangster and Bill Hobson—have made appearances.

The Stone Merchants are a roots-based group featuring the vocals and growing talents of Al Brant and his former backup band. With a number of tunes under their belt and the return of their original guitarist Eddie Patterson, the Stone Merchants have been called a band to be reckoned with.

And John Henry isn't one guy; it's a band featuring four great players who have made names for themselves on their own—Chris Smith, Camelfield, Thom Golub and Dwayne Kniv—and together play a honky-tonk style of folk.

This show starts at 8 p.m. Advance tickets are available at Alfie's Music, Chix's Bookshop, Blackbyrd, Sound Connection and on the Square.

Give me Beavers

Castors • Sidetrack • Wed, Mar 13 One of the audience favourites at the Edmonton and Calgary Folk Festivals for the past couple of years, the performance of the Castors (literally, "Flock of Beavers") is a Quebec-based group that takes traditional French Canadian music and adds its own contemporary twist. They've been compared to La Grande Souriante, Quebec's most famous group, and fellow Canadian Great Big Sea.

The group has released three discs, the first being 2000's VDC; the same year, the band received the Grand Prix



Danú Patrimoine Folklore Rélève (Best New Folk Artist).

The Flock of Beavers (despite their name, no one in the band sports an '80s 'do), are appearing as part of Folk Month at the Sidetrack. Tickets for the show are \$12 in advance and \$15 at the door and can be purchased at the Sidetrack (421-1326) or through Ticketmaster (451-8000).

Other performers set for Folk Month at the Sidetrack include Canadian songwriter Stephen Fearing on March 18 and Australian performer Paul Kelly on March 26.

Danú Danú

Danú • Festival Place (Sherwood Park) • Sat, Mar 9 Another Folk Fest favourite, traditional Irish group Danú, is coming back to Edmonton. But despite being named the Best Overall Traditional Act in 1999 and 2000 by Dublin's *Irish Music* magazine and their reputation for skillful, sizzling traditional Irish music, the band consists of several young upstarts from Dublin, the towns of Waterford and Tipperary,

plus one American from Baltimore.

Music has been a key component in each of the musicians' lives, either a legacy from their musician parents or a skill honed under the tutelage of great Irish traditionalists who have taken them under their wing. Danú's lineup consists of: flute player Tom Doorley, a classical and traditional player fortunate enough to have been taught by the great Vincent Broderick; Benny Carroll, one of the lineup's two remaining original members, who began playing at the age of 13 under the watchful eye of the great box and melodeon player Bobby Gardiner; American fiddle player Jesse Smith, who was tutored by his mother and fiddle maestro Brendan Mulvihill; guitarist Noel Ryan, who played sessions with Derek Hickey for a number of years; founding band member Donnchadh Gough, who started playing the bodhran at age seven after singing great Liam Clancy gave him one as a present; and vocalist and pianist Ciarán O'Gealbháin.

Tickets for the show are \$18 for cabaret seating, \$16 for regular adult seats and \$15 for children and seniors. ☎

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MUSIC WEEKLY

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ALTERNATIVE

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. FRI 8: Atmosphere. SAT 9: Wrekdefy, Ramblin' Bastards, Death by Dawn. WED 13: K-OS, Politik Live, War Party. Proceeds to SACCHS (Students of African, Caribbean and Canadian Heritage Society). FRI 15: The Gravity Collective, AA Sound System. Society of Student Artists fundraiser. SAT 16: Darkest of the Hillside Thickets, Shitstorm.

REV 10030-102 St., 423-7820. THU 7: Cypher, Every New Day, TheStarswept. FRI 8: International Women's Day: Rebecca Gates, Tanyss Nixi and the Western Casket Factory, Lontananza. THU 14: Belvedere (pop-punk), The Johnsons, The Missing 23rd. FRI 15: Oh Susanna and Her Band, Jim Bryson and the Occasionals, Mark Davis (Old Reliable). Adv. tickets for all shows @ Blackbyrd Myoozik and Listen. FRI 22: Spookey Ruben.

BLUES AND ROOTS

ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Community Hall, 690-1949. SAT 9 (7pm door): The Alberta Roots Music Society presents The Stone Merchants, John Henry, Confluence. TIX \$12 adv., \$15 @ door. Adv. tickets @ Alfie Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection, TIX on the Square

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. *Every THU (9pm): Open mic night with Leona.

THE BLACK DOG FREEHOUSE 10123 Whyte Ave., 439-1082. *Every SAT (3-6pm): Hair of the Dog. No cover. SAT 9 (3-6pm): Ben Spencer. SAT 16 (3-6pm): Jen Patten.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 7-SAT 13: Joe Houston. SUN 10: The Blues on Whyte House Party All-Stars. MON 11-SAT 16: Maurice John Vaughn. SUN 17: The Blues on Whyte House Party All-Stars. MON 18-SAT 23: Nigel Mack and the Blues Attack

CAPITOL HILL PUB Blues at the Hill, 14203 Stony Plain Rd., 454-3063. FRI 8-SAT 9 (9:30pm): Amos Garrett. TIX \$8.

CLIFF CLAYTON'S RESTAURANT AND PUB 9710-105 St., 424-1614. *Every MON (8-12pm): Open stage hosted by Randy Smallman with John Peterson and Humberto.

CONRAD'S SUGARBOWL ON 124TH 10724 124th St., 451-1038. *Every THU: Open Cage: Acoustic jam hosted by Ben Spencer. *Every SUN: Ordinary Day: Jungle with Royale and guests.

THE DRUID 11606 Jasper Ave., 454-9928. WED 13: Ann Vriend.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. THU 7: Open Stage. FRI 8 (8pm): Tom Roschkov. SAT 9 (8pm): Craig Shafer. THU 14 (8-11pm): Open Stage. FRI 15 (8pm): Dale Ladouceur. SAT 16 (8pm): Twisted Pickers.

FORTY-FOUR MAGNUM CLUB 8318-144 Ave., 475-8702. FRI 8-SAT 9 (9pm-1am): Mr. Lucky (blues, boogie, rock). No cover.

MAXWELL T'S 7230 Argyll Rd., 463-7106. FRI 15-SAT 16 (8:30pm): The Townsman featuring Bobby Cameron.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. *Every WED and THU (9-11pm): Latin dance lessons. *Every weekend: Live Latin music.

N'OTHER PLACE 11540 Jasper Ave., 424-4489. *Every SUN (5-9pm): Jam w/ KGB Kev.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. *WED night jam sessions.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. *Every MON: Industry night with music by The Suchy Sisters. FRI 15-SUN 17: Celebrate St. Patrick's Day.

O'MAILLE'S PUB 398 St. Albert Tr., Mission Hill Shopping Plaza, St. Albert, 458-5700. *Every Tue (8-11pm): Open stage

ROSEBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. *Every SUN: Sunday night jam with host Mike McDonald.

ROSES BAR AND GRILL 124TH STREET 10315-124 St., 482-1600. *Every SAT (5-9pm): Alberta Crude (blues, country).

SCROFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. *Every MON (9:30pm): Open stage hosted by Chris Wynters. TUE 12 (9:30pm): Leaving Elliot. WED 13 (9:30pm): Paul L. Volya.

SECOND CUP 10303 Jasper Ave., 424-7468. *Every Thu (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. THU 7 (9:30pm): B5 (Big Black Brett's Blues Band). \$3 cover. FRI 8 (10pm): Graham Brown and the Prairie Dogs. \$6 cover. SAT 9 (8pm door): Jazzberry Ram (hip hop, ska and rock). SUN 10 (8pm): Sunday Night Live: Granny Dynamite, Killer Comedy Show, DJ Dudeman. \$5 cover. MON 11 (9:30pm): Chris Tarry (bassist-Metalwood) w/Bob Tildesley, Jim Head, Chris Andrew, and Sandro Dominelli. No cover. TUE 12 (9:30pm): Twentyfold, Rubber Arm (rock). No cover. WED 13 (8pm): The Edmonton Folk Fest Presents: La Volee d'Castors. (10pm): Late Show: Fat

Tuesday (traditional music) w/local zyde TIX \$12 adv., \$15. day of. Adv. tickets: TicketMaster, the Sidetrack. THU 14 (9:30pm): Dave Babcock and the Nightkeepers (blues). \$3 cover. FRI 15 (16 (10pm): Fifth Season, Left Pencey (rock). \$6 cover. SUN 17 (8pm): Sunday Night Live: Rotting Fruit, Killer Comedy Show, DJ Dudeman. \$5 cover.

SUGARBOWL CAFÉ AND BAR 10922-8 Ave., 433-8369. *Every FRI (10pm): Songwriter night. *Every Sun (8:30pm): Brett Miles presents: "Rise." Inspirational Instrumentals (pass the hat). FRI 8: Mark Davis (Old Reliable). FRI 15: Terry Morrison.

TIM'S GRILL 7106-109th St., 413-9606. FRI 8 (9:30pm): Mike McDonald. No cover. FRI 15 (9:30pm): Mike Sadava and Eddie Patterson. No cover.

UPTOWN FOLK CLUB Woodcroft Community Hall, 13915-115 Ave., 436-1554. FRI 8 (7:30pm door): Twisted P. Down to the Wood. TIX \$8 member, \$10 @ door.

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 10050 MacDonell Drive, 423-6230. SUN 10 (2pm): Spectrum Concert Series: Dynamic Trios. TIX \$15 adult, \$10 senior/student.

CONVOCATION HALL U of A Campus 420-1757, 492-0601. FRI 8 (8pm): Music at Convocation Hall: Jacques Després (piano solo recital). (7:15pm): Pre-concert lecture. TIX \$12 adult, \$7 senior/student. TIX on the Square, Department of Music. FRI 15 (8pm): Music at Convocation Hall: Ménage à Trio (Beethoven piano trios) Stephane Lemelin (piano), Martin Risele (violin), Tanya Prochazka (cello). (7:15pm): Pre-concert introduction. TIX \$12 adult, \$7 senior/student. Adv. tickets @ TIX on the Square, University's Department of Music, and @ door.

EDMONTON COLUMBIAN CHOIRS Italian Cultural Centre, 14230-133 Ave. 420-1757. THU 7: Time Is My Friend: Performances from the Edmonton Columbian Choirs. (5:30pm): Cocktail hour. (6:30pm): Dinner. Silent auction. TIX \$15 @ TIX on the Square. Fundraiser for ECC.

EDMONTON OPERA Jubilee Auditorium Kaasa Theatre, 11455-87 Ave., 429-1000. *Of Mice and Men* by Carlisle Floyd. Sung in English with English supertitles. Mar. 9, 10 and 14.

FACULTY CLUB U of A, Saskatchewan 420-1757. SAT 9 (7:30pm): I Coristi Chamber Choir, presents cabaret, soiree and silent auction. TIX \$25 available online.

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MUSIC WEEKLY

Continued from previous page

6 @ TIX on the Square.

ITALIAN CULTURAL CENTRE 14230-133 Ave., 420-1757. THU 7 (5:30pm cocktails; 6:30pm dinner): Time Is My Friend: Edmonton Columbian Choirs presents dinner, auction and performances by The Leo Green Singers (mixed adult choir), the Columbian Girls' Choir (women 14-19 yrs), NUF-SED (vocal jazz ensemble), Chanteuses (women's choir). Fundraiser in support of choral performances and education programs. TIX \$15 each @ TIX on the Square.

CLUBS

BARRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. *Every WED/FRI: Top 40 w/ DJ Damian. *Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyle Rd., 463-9467. FRI 8-SAT 9: Look Twice. FRI 15-SAT 16: Mosaic.

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 7-SAT 9: Catalyst. THU 14-SAT 16: Tracy Cadman Band.

DELVIN'S MARTINI BAR 10507 82 Ave., 437-7489. *Every SUN: DJ Diabolic spins the in sounds from way out.

FILTHY MCNASTY'S PUBLIC HOUSE 10511-82 Ave., 432-5224. *Every FRI-SAT: DJ Dirty Dave (rock, alt, punk, dance, etc.). *Every MON. Metal Monday hosted by the Bear's Yukon Jack.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave. 484-0821. *Every THU-SAT: DJ

GAS PUMP 10166-114 St., 488-4841. *Every TUE/WED: Karaoke. *Every THU-SAT: DJ.

GREENHOUSE NIGHTCLUB Neighbourhood Inn, 13103 Fort Rd., 472-9898. *Every WED-SAT: DJ Travis.

CONCERTS

ALBERTA ROOTS MUSIC SOCIETY Edmonton Community Hall, 9240-93 St., 420-1757. SAT, Mar. 9 (7pm door; 8pm show): Three acoustic bands: The Stone Merchants, Confluence and John Henry. TIX \$12 adv., \$15 @ door. Adv. tickets @ Alfie Myhre's Music, Clea's Bookshop, Blackbyrd Myozik, Sound Connection, Tix on the Square.

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. TUE, Mar. 12 (7:30pm): Lennie Gallant. TIX \$23.50.

THE ARTS BARN 10330-84 Ave., 426-6713, 451-4518. SAT, Mar. 30 (8pm): Spring Metal Meltdown 4: Featuring Tyrant (Tribute to Judas Priest). Presented by the Associated Cycle Messengers Of Edmonton. TIX \$7 adv. @ Sound Connection, Blackbyrd Myozik, St. John's Music, \$10 @ door.

CONNEDDON HALL Edmonton Community Hall, 9240 93 St. SAT, Mar. 23: Chris Smither.

CEILI'S IRISH PUB 10338-109 St., 426-5555. SAT, Mar. 16: Ashley MacIsaac.

CHOCOLATE'S 10420-103 Ave., 477-8648. *Every SAT 10pm: Piecing the Shave: The Shave presented by The Ben Caff Robe Society. TIX \$50 single, \$90 couple @ The Ben Caff Robe Society.

EVANGEL ASSEMBLY CHURCH 4461-59 St., 472-9898. FRI, Mar. 7 (7:30pm): TIX \$29.50.

FESTIVAL PLACE 100 Festival Way, 472-9898. FRI, Mar. 8 (7pm): Birch Bay Ranch presents Darryl Fries. TIX \$20. FRI, Mar. 8 (8pm): Birch Bay Ranch presents Darryl Fries. TIX \$20.

FESTIVAL PLACE 100 Festival Way, 472-9898. SAT, Mar. 9: Danú (Celtic). TIX \$10.50 adult, \$15 child/senior.

FESTIVAL PLACE 100 Festival Way, 472-9898. SAT, Mar. 9: Paddy Watsname and Paddy Watsname (Celtic, folk, comedy). TIX \$20 adult, \$16 child/senior. SUN, Mar. 17: Paddy Watsname and Paddy Watsname (Celtic, folk, comedy). TIX \$20 adult, \$16 child/senior.

FESTIVAL PLACE 100 Festival Way, 472-9898. SAT, Mar. 22 (7:30pm): Live from Festival Place. TIX \$10.50 all ages.

FESTIVAL PLACE 100 Festival Way, 472-9898. SAT, Mar. 22 (7:30pm): Live from Festival Place. TIX \$10.50 all ages.

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FESTIVAL PLACE 100 Festival Way, 472-9898. SAT, Mar. 22 (7:30pm): Live from Festival Place. TIX \$10.50 all ages.

9240-93 St. 420-1757. SAT, Mar. 23: Chris Smither (USA).

GRANT MACEWAN COLLEGE SAT, Mar. 16: Planet Smashers

HORIZON STAGE 1001 Calahoo Rd., Spruce Grove, 962-7631, 451-8000. SAT, Mar. 9 (7:30pm): Lee Pui Ming (avant-garde and contemporary piano). TIX \$15 adult, \$10 senior/student. SAT, Mar. 16 (7:30pm): Jerusalem Ridge (bluegrass).

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. FRI Mar. 15 (8pm): An evening of music, song, and dance with Martin Mayer, Anna Beaumont and the Knox School of Irish Dancers. TIX \$22.50, \$15 student/senior @ TicketMaster. Fundraiser for the Cathay Community Foundation. FRI, Apr. 26 (6:30pm door; 7:30pm show): Don Williams. TIX \$34.50, \$39.50 @ TicketMaster. On sale FRI, Mar. 8, 10am

MYER HOROWITZ THEATRE Students' Union Building, SAT, Mar. 16: Stirling (celebration of the release of *The View From Here*), w/ Matt Pahl and the Politburo and guest DJ's: DJ Simon Locke (in the theatre lobby). *451-8000. MON, Mar. 18 (8pm): Ian Wright (host of *Lonely Planet*), Pilot Guides. TIX @ TicketMaster.

NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Ave., 438-2736. SAT, Mar. 16 (7pm door): Scona Brae, Toupie Luft. TIX \$12 adv. @ Alfie Myhres Music, Acoustic Music Shop; \$14 @ door.

ORANGE HALL 10335-84 Ave. SAT, Mar. 9: Preshure Point.

POWER PLANT U of A Campus, 492-2048. SAT, Mar. 9 (8pm door): Saturday Night Live: Pi Beta Phi Women's Fraternity, Arrowgirls presents Battle of the Bands. TIX \$5. Proceeds to Links to Literacy. WED, Mar. 13 (8pm door): Wednesday Night Live: John Ford (Vancouver), Coldsport. TIX \$5. SAT, Mar. 16 (8pm door): Saturday Night Live: Sonica (video release party), Xlth House, Portal. TIX \$6 @ door. SAT, Mar. 23 (8pm door): Saturday Night Live: Woodabeen (pop rock), Niceguy (w/the old guy of Mollys Reach), Star Collector (Vancouver). TIX \$6 @ door. WED, Mar. 27 (8pm door): A special edition of Wednesday Night Live: G7 Welcoming Committee (the Weakerthans, Propagandhi), Winnipeg singer/songwriter/social activist Greg MacPherson Band (members of the



Weakerthans) TIX \$5 @ door. THU, Mar. 28 (8pm door): Special edition of Thursday Night Live: Projektor (Winnipeg), Radiogram (Vancouver), The Vuking Eyes (members of Duotang). TIX \$7 @ door

RED'S WEM, 487-2066. FRI, Mar. 22 Swollen Members.

REV 10030-102 St., 423-7820. FRI 22 Spooky Ruben.

SIDETRACK CAFÉ 10333-112 St., 421-1326. MON, Mar. 18: Stephen Fearing

STARS NIGHTCLUB 10545 Whyte Ave. THU, Mar. 7: Preshure Point

SEE NEXT PAGE



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ST. PADDYS MAR 17 TIM BECKER

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MAR 13-16 DUFF ROBISON
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MAR 7-9 DAVE HIEBERT
MAR 12-16 MARK MAGARIGLE
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MUSIC WEEKLY

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU, Mar. 28: Martin Tielli.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 428-1414. SAT, Mar. 9 (8pm): Banks Plays Basie: Tommy Banks and His Big Band. SUN, Mar. 10-MON, Mar. 11 (8pm): Jann Arden. WED, Mar. 13 (7pm door): Amanda Marshall, Jordy Birch. FRI, Mar. 15-SAT, Mar. 16: Raylene Rankin. THU, Mar. 21: The World at Winspear: Mercedes Sosa. WED, Mar. 27: Bruce Cockburn.

CONCERTS-CALGARY

PENGROWTH SADDLEDOME TUE, Apr. 16: Luciano Pavarotti. WED, May 8: Usher.

CONCERTS-VANCOUVER

COMMODORE BALLROOM FRI, Mar. 15: Spirit of the West.

CROATION CULTURAL CENTRE FRI, Mar. 22: Millencolin.

LEGENDS Victoria. MON, Mar. 18: John Hammond.

QUEEN ELIZABETH THEATRE SAT, Mar. 16: Pat Metheny Group.

RICHARD'S ON RICHARDS SUN, Mar. 10: Daniel Ash.

VOGUE THEATRE SAT, Mar. 9: Janeane Garofalo.

COUNTRY

LONGRIDER'S SALOON 11733-78 St., 479-7400. THU 7-SAT 9: Ken McCoy. TUE 12-WED 13: Ted Ross. THU 14-SAT 16: Damian Marshall and Unwound.

ST. THOMAS COFFEE HOUSE 44 St. Thomas Street, St. Albert, 458-8225. •Every THU (7:30-11:30pm): Open jam with Jim and Penny.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 7 (9pm): The Eric Weiden Trio. FRI 8 (9pm): Harley Symington. SAT 9 (9pm): The Craig

Giacobbo Trio. THU 14 (9pm): The Jeff Hendrick Trio. FRI 15-SAT 16 (9pm): 11 O'Clock Songs.

SORRENTINO'S 10612-82 Ave., 434-7607. THU 7 (8pm): J.C. Jones Trio. THU 14 (8pm): Brett Miles Trio.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 8-SAT 9 (8pm door): Kim Parker w/ Hakan Rydin Trio. TIX \$14 member, \$18 guest.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 8 (8pm-midnight): Rhonda Withnell. SAT 9 (8pm-midnight): Mike Rud Trio.

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 7-SAT 9: Todd Reynolds. MON 11-SAT 16: Todd Reynolds.

ROSE AND CROWN PUB Sheraton Grande Hotel, 441-3036. THU 7-FRI 8 (9pm-1am): Tim Becker.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 7-SAT 9: Darryl Kitlitz. THU 14-SAT 16: Yves LeCroix.

SHERLOCK HOLMES DOWNTOWN Howard Way, 10012-101A Ave., 426-7784. THU 7-SAT 9: Dave Hiebert. TUE 12-SAT 16: Mark Magarrigle.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 7-SAT 9: Sam August. MON 11-SAT 16: Dave Hiebert.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 7-SAT 9: Mark Magarrigle. WED 13-SAT 16: Duff Robison.

POP AND ROCK

Also see VURB Weekly on page 32.

THE HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 8-SAT 9 (9pm): Three Days Wizer. \$3 cover.

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome. THU 14 (8:30-12:30am)-FRI 15 (9:30pm-1:30am): Hoffman-Brown Band.

J.J.'S PUB 13160-118 Ave., 451-9180. FRI 8: LIXX and Esoteric Mind. SAT 9: LIXX and Grain.

KINGSKNIGHT PUB 9221-34 Ave., 431-2599. THU 7: Bootzkiss. FRI 8-SAT 9: The Headpins, Side Show Bob. THU 14: Esoteric Mind. FRI 15-SAT 16: Harlequin, Face

NU WAVE PUB 18228-89 Ave., 489-9627. SAT 16 (9:30pm-1:30am): Hoffman-Brown Band.

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle bands. THU 7: The Good Daddies vs. Koan. FRI 8-SAT 9: Tailspin. THU 14: Effinate vs. Radio Flyer. FRI 15-SAT 16: Rotting Fruit.

RED'S WEM, 487-2066. FRI 8: Trooper. SUN 10 (2:30pm door): Wave. All ages w/licensed area. TIX \$20 adv.

SCOTTISH SOCIETY HALL 3105-101 St. Ellerslie. FRI 15 (8pm door): Memory Lane Saint Patrick's Dance: Music of the '40s, '50s and '60s. TIX \$5.

SPORTSMANS LOUNGE 8170-50 St. FRI 8-SAT 9: King Ring Nancy. FRI 15-SAT 16: Total Recall.

STRATHEARN PUB 9514-87 St., 465-5478. Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. FRI 8 (10pm): Magilla Funk Conduit (dance). SAT 9 (10pm): Paul Bellows (pop). FRI 15 (10pm): Joint Chiefs (cover band). SAT 16 (10pm): Exit 303 (dance). SUN 17: St. Patrick's Day Jam hosted by Ian Kehler

TODAY'S RESTAURANT AND PUB 5224-86 St., 465-6223. FRI 8-SAT 9 Ruminators.

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 7-SAT 9: Rotting Fruit. \$3/\$5 cover. TUE 12: Urban Unplugged. \$5 cover. WED 13: Robin Black and the Intergalactic Rockstar (CD release), Morning Maker. \$8 cover. THU 14-SAT 16: Mustard Smile. \$5 cover. Fri/Sat. SUN 17: Sue Medley. \$10 cover

JASPER

PETE'S CLUB 614 Patricia St., Jasper, (780) 852-6262. •Every TUE: Hip hop. •Every WED: Punk and Metal. FRI 29 D.O.A.

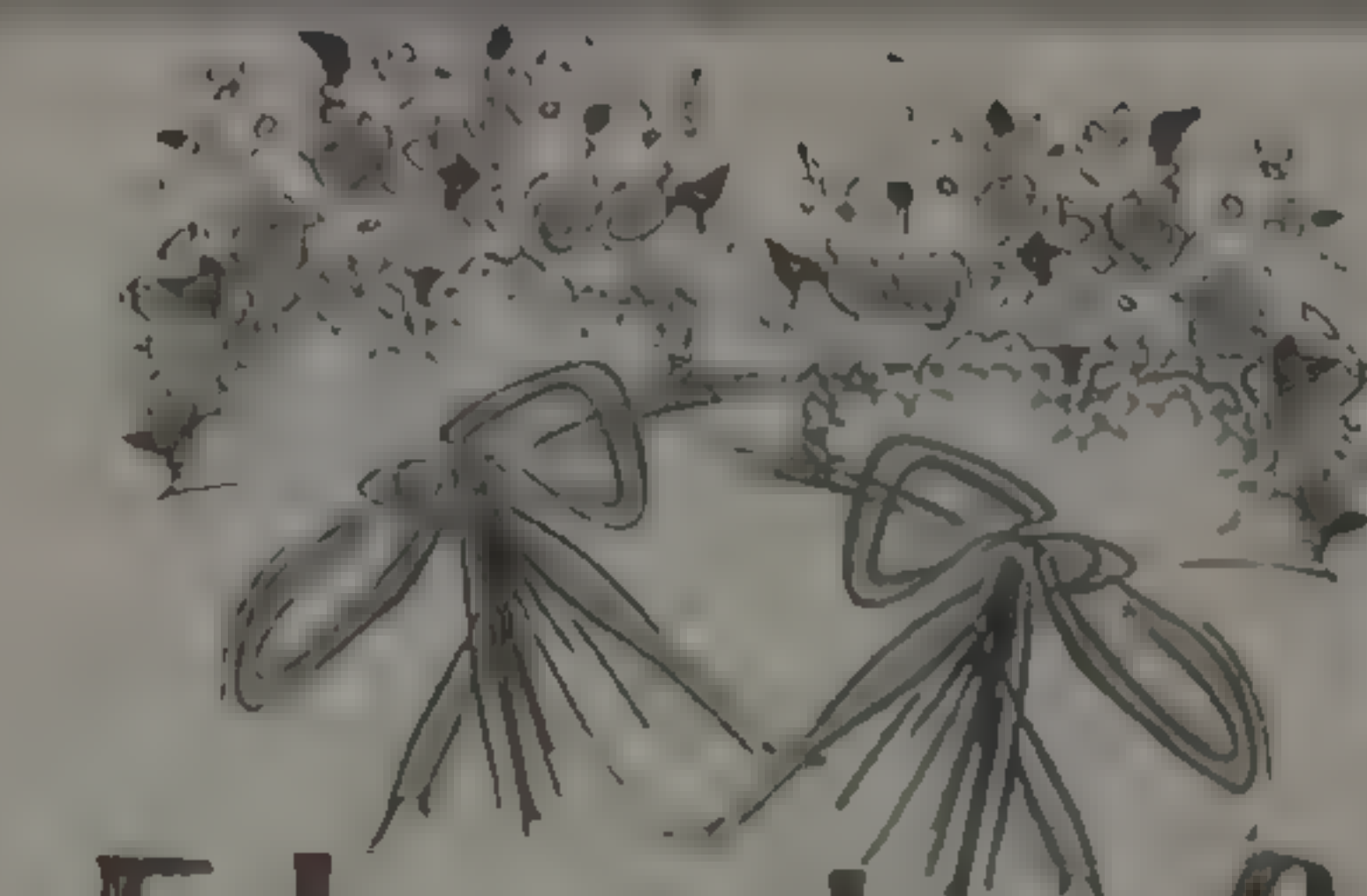
Tuesday, March 19, 2002

7:00 p.m.

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Birch for tomorrow

Ex-Pure songwriter
Jordy Birch
returns to the top

DAVE JOHNSTON

You'd think that Jordy Birch would be speaking from experience. If you've heard his ubiquitous single "Moola Moola"—and no doubt you have—you'd think that all the talk about rock and its disposable trappings could be rooted in some kind of bitter memory of a squandered youth.

But Birch has only recently begun to dabble in these waters, if only to film the video for "Hussein" from his debut solo album for Virgin, *Funmachine*. "Musicians are nothing compared to actors," he proclaims over the phone from his Vancouver home. "I spent a couple of days in Las Vegas rolling around on a bearskin rug with models, then we drove out to Los Angeles. I got taken to a few parties and saw how they lived it up."

At the end of it, Birch says that while it was nice for his post-divorce life—he split with his wife of 10 years only a few months ago—it wasn't the kind of world he'd like to stay in. "I've always thought about things a little too much," he says. "My dad always used to call me Confucius, and I think he was onto something."

Sitting on the outside is pretty much the way Birch has approached his craft, even back in the days of Pure. Formed out of the remains of another band, After All, back in the early '90s, Pure was our country's answer to EMF and Jesus Jones. Singles like "Greedy" and "Spiritual Pollution," however, were much too wry to be simply called dance singles, and later discs like *Generation Six Pack* delved deeper into topics like drug addiction, apathy and frustration. The lyrics were observational, and informed by Birch's aloof tone.

[previous] **rock**

"I wouldn't call my songs satirical as much as I would call them true," Birch says about the batch of tunes on *Funmachine*. "People seem to have been so conditioned to be surprised by something when it's true. If I were to tell someone 'Your ass looks great in that dress,' they might laugh. We accept illusion, but I think that truth is strange."

Pure substitute

Pure disbanded two years ago after wrangling between their American label Mammoth and major player Atlantic Records left them in limbo. Birch then settled into a quieter life, trying his hand at "a real job for about a month" before realizing

that music was the only place to go. "I started just hanging out in coffee shops and writing about what was going on around me," he says.

Birch then reunited with former bandmate and best friend Todd Simko, who had moved onto producing and mixing. They spent months labouring on a multitude of songs, taking a cue from one of Birch's heroes, Prince. "We'd work on a song for maybe three days, making it as perfect as possible, then moving on to something else," Birch explains. "I would write songs very quickly. If I couldn't write one, I'd discard it and move on. I don't like to keep notebooks or anything—there are too many ideas to sit and dwell on one for very long. If it works, great. If not, there's always another one."

Funmachine was already finished by the time Virgin came calling. While he's pleased to have had a hit single already, as well as a major-label deal to work with again, Birch isn't concerned about transforming into the subject of "Moola Moola" or any of the album's other concepts about the restrictions of the fantastic life. "I'm not in this for the money, I know that," he states evenly. "Even if I lost my job tomorrow, I'd still keep making music. I want to express myself and work on my music."

Jordy Birch

With Amanda Marshall • Winspear Centre • Wed, Mar 13

ty weren't difficult enough to deal with, Lennie—whose trusting, childlike mind never quite appreciates the strength of his powerful body—has a way of getting the pair into one serious scrape after another. Curley's coquettish wife further complicates the story.

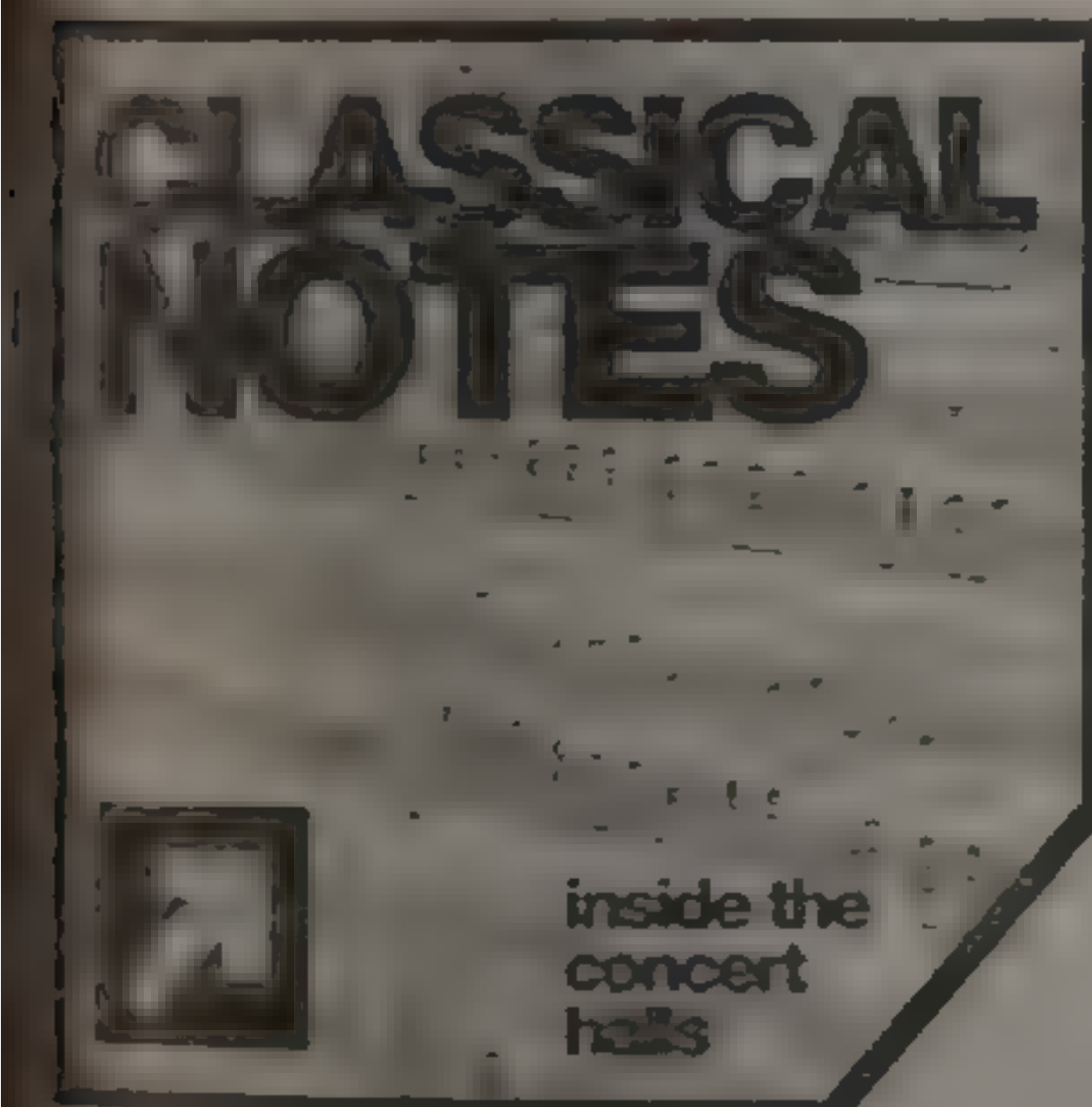
In spite of the uncertainty over instrumentalists, rehearsals for the production went very well, says Edmonton Opera marketing director Laurel Erickson. The audience will hear no difference, she says, since all the musicians included in the original contract with the ESS are there, and everything is right on track. That news comes a great relief to the opera company, since even without the symphony crisis to deal with, it was taking a risk in presenting an unknown work. The atmospheric score is by American Carlisle Floyd, who specializes in adapting classic and contemporary literature for opera. Some of his earlier works are *Wuthering Heights*, *The Passion of Jonathan Wade* and *The Sojourner of Mollie Sinclair*. His newest opera, which premiered at the Houston Grand Opera in 2000, is an adaptation of Olive Ann Burns's recent novel *Cold Sassy Tree*.

Though Edmonton Opera's uncertainty is over and everything poised for a successful run, the war between "the artists" and "the suits" of the ESS continues. On Wednesday, February 27, the Edmonton Symphony Society board made an offer through the Edmonton Musicians Association and on Thursday held a media conference to clear up confusion over the negotiations. Highlights of the offer were a wage freeze for one year and a 2.5 per cent increase for services in the second year—the years in question being September 2001 to September 2003.

Also included was a promise to reschedule performances and rehearsals missed because of the strike—an attractive offer because the musicians only get paid when they play. The ESS also offered the musicians three positions on the 11-person board. With opera dates pending, the ESS asked for a decision by noon on March 1. Though the musicians refused the offer, they have come back with a counterproposal. To date an agreement has not been reached, but Elaine Calder, the symphony's CEO, remains optimistic and reports that this has been a remarkably civil dispute.

Meanwhile, the musicians rallied both financial and psychological support by giving a free Saturday-night concert at All Saints Anglican Cathedral. It was the third such concert and was put together in a hurry, with one rehearsal and scores tacked together just in time. French-born guest conductor Jean-Louis Barbier was elegant down to the red carnation in his buttonhole and handled the awkward conditions with considerable poise. Fortunately, the program consisted of familiar repertoire, since Barbier said they had to do some of their rehearsing without music. Several symphony musicians complimented his pleasant manner and hoped they could work with him again under better conditions.

To fill the spaces between opera productions in the next seven days, audiences will no doubt flock to the Columbian Choirs' fundraiser at the Italian Cultural Centre on March 7 and choose between the Spectrum concert at Muttart Hall (Alberta College) and the recorder symphony at City Hall, both at 2 p.m. on Sunday, March 10. ☐



BY ALLISON KYDD

Waiting to Exhale

The Edmonton Opera Society, after two breathless weeks of hoping the Edmonton Symphony would be in the orchestra pit for the Canadian premiere of John Steinbeck's *Of Mice and Men* (March 12 and 14), was able to exhale on Friday. The news was not all good: though the players would be on the stage, the orchestra in name would not. Due to a strike, work stoppage, negotiations, however we choose to call it, will continue, but rehearsals are underway as we go to press, and the opera will go on Saturday as planned.

Of Mice and Men premiered in Seattle in 1970, and is attracting literary as well as musical interest since it is based on the John Steinbeck novel which Canadian students have likely studied (or at the very least skimmed) in high school or university English classes. It revolves around the devotion between Lennie Small and George, who dream of having their own place instead of being at the mercy of Curley, their boss's sadistic As the opera unfolds, the story of Lennie's growth

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→ CLUB WEEKLY

4 PLAY NIGHTCLUB—10338-81 Ave • THU: Urban Substance, hip hop and R&B with DJs Spincycle and Invoiceable

BACKROOM VODKA BAR—10324 Whyte Ave • WED: The Forum, deep/progressive House, and intelligent drum and bass, with Robert Alan and DJ Calus • THU: Deja Vu, house with Johnny S, Khadija Jetha and guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invoiceable, MC J-Money and Rude Boy 45 • SAT: guest DJs • SUN: Ladies Night, with DJ Invoiceable, MC J-Money and Rude Boy 45

CEILI'S IRISH PUB—10338-109 Street, 426-5555 • MON: Playa, funk, soul and deep house with Junior Brown

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Slav, Mr. Anderson, LP • SAT: Wil Danger, Donovan, Protege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Spincycle, DJ Invoiceable and guests

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: The IN Sounds From Way Out, beats with DJ Diabolic

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • THU: Soul What?, with Echo, Slacks and Shortround • FRI: How Sweet It Is, hip-hop and R&B with Urban Metropolis (DJ Ice, Kwake) • SAT: For Those Who Know., with Junior Brown, Amadeo, and Ryan Mason

IRON HORSE—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests—MAR 7: Local MC Showcase, with MC Deadly, MC Degree, MC Flowpro • FRI: Main—Wheels, house with Remo Williams and Bobby Torpedo and rotating guests—MAR 8: Amadeo; Velvet—Underground, alternative & retro with Eddie Lunchpail • SAT: Turbo, progressive trance and house with alternating residents and guests—MAR 7: Deko-Ze (Toronto); Velvet: Forties 'n' Nines, with Rerun and Sundog

MAJESTIK—10123-112 St. • THU: House night with residents Tripswitch, Sweetz, Kristoff and guests • FRI: The Organ Donors (UK), hard house with residents Crunchee, Jaw-Dee, Charlie Mayhem • SAT: Scott Stubbs (Las Vegas), progressive trance and house with guests

NEW CITY COMPOUND—10167-112 St., 413-4578 • TUE: Likwid Lounge—Stellar, Brit Pop, Mod and indie Rock, with DJ Bluejay and Travy D • WED: Suburbs—Atmosphere, old school, soul, house and

hip hop, with Cool Curt and Slacks • SAT Suburbs—Saturdays Suck, with DJ Blue Jay and Nik Rofeelya • SUN: Suburbs—Chocolate Sundaes, w/Kool Hand Lur Remo Williams and guests

RED'S—Phase 3, West Edmonton Mall • MON: Mike's Mondays • TUES: Toonie Tuesdays • SAT: Saturday Night Party, with DJ Kenny K • SUN: Hypno Sundays

THE ROOST—10345-104 St. • TUES Upstairs: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

SQUIRES—10505-82 Ave, downstairs • MON: Local Motive with rotating hosts DJ Waterboy, Genome, Kryptokane and guests—MAR 11: Tai'shar, Waterboy

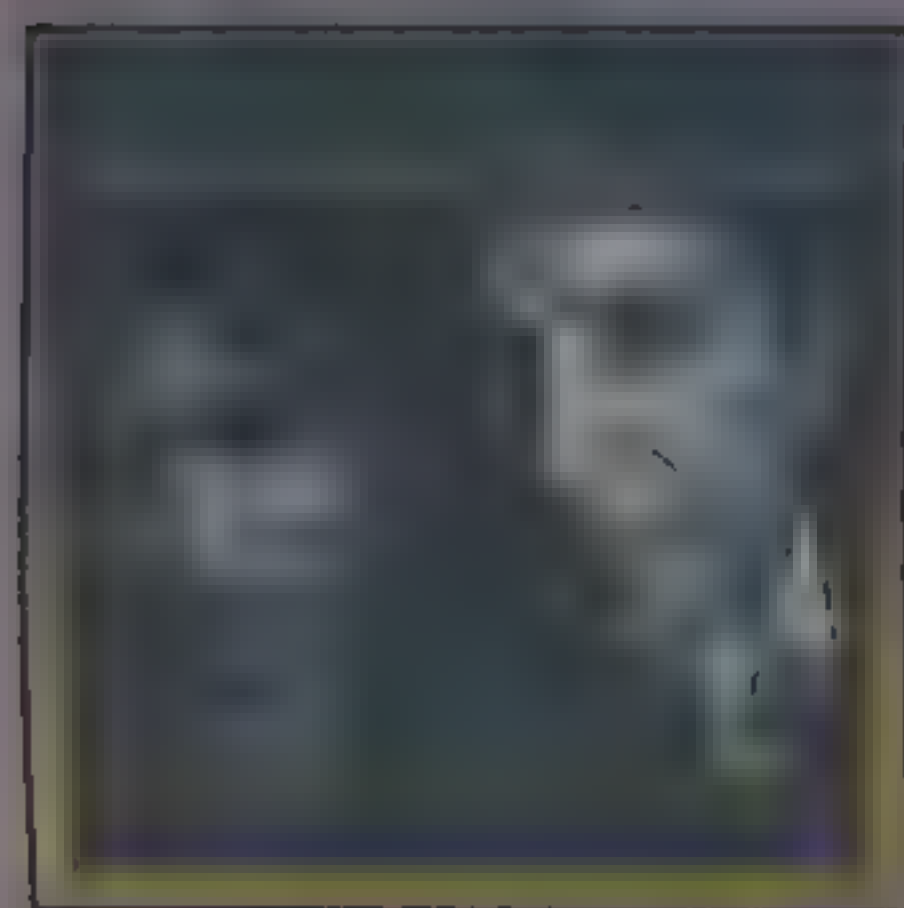
THE SPOT—10148-105 St. (late night/after hours) • THU: Ladies Night, with DJs Cool Curt, POW, Pink, Slav, Ambiguous • FR The Fearless Five • SAT: Infinity, trance and hard house with the Starving DJs (Tristan Newton, Vaas, Diazo) and guests—MAR 9 Christopher Scott

SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Astrotrip Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant with rotating guests Solo, Ryan Mason and Lickety Split

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Tripswitch, LP; Bunker—Saki & Spanky Alias, Charlie Mayhem • SAT: Upstairs—Jameel, Sweets, Tiff-Slip, Dave Therman, Bunker—Bobby Torpedo, special guests Anthony Donohue

leonard cohen

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NEW SOUNDS



THE MASTER COLLECTION (CTI/LEGACY)

This double-disc collection of classic jazz tracks from the early-to-mid-'70s opens with Deodato's funky version of one of the least funky compositions in music history, "Also Sprach Zarathustra" (you may recall hearing this cut living on the soundtrack when Peter Sellers first ventures out into the world of the film *Being There*), and closes with Calo Schiffrin's strangely danceable rendition of the theme from *Jaws*.

These bookends make CTI: *The Master Collection* sound a lot cheesier than it actually is. But while this anthology is certainly awash in that electric piano-driven, proto-disco sound that plagued so much '70s jazz, the talent pool on these recordings consistently rises above the occasionally dated-sounding arrangements to produce some timeless music: Stanleyurrentine is here, as are Freddie Hubbard, Astrud Gilberto, Hank Crawford and Milt Jackson. The CTI label was started in 1967 by Verve Records wunderkind Creed Taylor—the initials stand for Creed Taylor, Inc.—who quickly established a reputation at CTI for a slick, heavily produced brand of jazz that borrowed from funk and rock without falling into fusion's wankier excesses. Jazz purists scoffed, but the records remain samplers' treasure troves even today.

The Master Collection downplays Taylor's taste for Latin-flavoured jazz, but it nevertheless goes a long way toward rehabilitating an era often dismissed as the onset of jazz's Dark Ages. The two long tracks by Stanleyurrentine (Freddie Hubbard's "Gibraltar" and Marvin Gaye's "Don't Mess With 'T") are a revelation; and tracks by Paul Desmond and Chet Baker are two of the quintessential moments of the '50s heating up a little two decades later.

—PAUL MATWYCHUK

DOESN'T WORRY (REMASTERED/EMI)

This disc is a scary proposition in terms of dangerous responsibility. A horde of pitchfork-wielding readers would show up at the record store demanding "Gabbabba" as they dismembered me for pressing such sacrilege.

Luckily it doesn't suck, so the record can stay at home for now.

When Joey passed away last year, I listened to his voice on my old

Ramones disc. It's like listening to a ghost. But listening to this album is even eerier because he was dying the whole time he recorded it—and he knew it. Lines like "I am gone, gone, gone," "Turn off the TV set/Take some drugs/So I can forget" and "I'll be buried in my grave" used to be par for the course for the Ramones; on this album, however, they all sound so deadly serious. Okay, his cover of "What a Wonderful World" is pretty syrupy, but I challenge anyone to listen to "I Got Knocked Down (But I'll Get Up)" without getting a lump in their throat.

While this album isn't on the level of vintage Ramones discs—it's no *Subterranean Jungle*—it has some excellent moments that serve as painful reminders of what the world will now have to live without. Joey and longtime drummer Marky are the only members of the Ramones tribe to appear on the disc, but it nevertheless stands as an epitaph for the glorious chapter of rock 'n' roll that band epitomized. Buy it, listen to it really loud and if you have any complaints, drop me a line. I'll be more than happy to forward your address to the waiting mob. ★★★★★ —PHIL DUPERRON

A TRIBUTE TO NASHVILLE (MCA)

When it was released in 1975, one of the few consistent criticisms of Robert Altman's masterful multi-character film *Nashville* was that the music (much of it written by the actors who performed them in the movie, including Lily Tomlin, Karen Black and Keith Carradine, who won an Oscar for the laid-back "I'm Easy") just wasn't "country" enough (or good enough) to convince an audience that the characters singing them were actually big-time Nashville celebrities.

Such qualms didn't plague Carolyn Mark and Dave Lang, who are such hardcore *Nashville* fans that they once organized a full-scale re-enactment of the film in a B.C. bar, complete with dialogue and music, and who now have put together an all-star recording of the *Nashville* score featuring many of the same participants, including Neko Case, Sylvia Kenny, Robyn Carrigan and Tolan McNeil. The disc has been assembled with a loving attention to detail, from the parody of the *Nashville* poster on the sleeve to Steve Lang's recitations of portions of "Replacement Party" candidate Hal Phillip Walker's campaign speeches to the way the Corn Sisters identify themselves as "The Smoky Mountain Laurels" before they start singing "Oh These Troubled Times"—and order a couple of beers when they're done.

I doubt whether any of this will mean much to anyone who hasn't seen the film, and only occasionally do Mark and company surpass the original performances from the film. (Although maybe I'm just prejudiced—*Nashville* is just about my all-time favourite movie; good as Kelly Hogan's version of "Dues" is, for instance, as far as I'm concerned, Ronee Blakley owns

that song.) But high marks go to Cindy Wolfe for being willing to tackle "I Never Get Enough," the signature number of Gwen Welles's tone-deaf, would-be C&W star Sueleen ("Girl, you can't sing!") Gay. ★★★★★ —PAUL MATWYCHUK

CANNIBAL CORPSE GORE OBSSESSED (METAL BLADE/UNIVERSAL)

I don't know if "accessible" is the right word to describe a Cannibal Corpse album, but in the case of *Gore Obsessed*, these death metal gods have slowed down the beats a little and made the deep-throated grunts more easily understandable. And they've followed the example Slayer set on *God Hates Us All* and realized a deep, long sustain on the guitar can sound just as evil as playing 16 notes a second.

The result is an album that's chunkier and—dare I say it—heavier than the band's previous work. "Pit of Zombies" and its chug-chug guitars, plus a solo that's more in tune with stoner rock than built-for-speed metal, is four minutes of hard-rock bliss. As well, Cannibal Corpse seem all the creepier when you can actually make out the lyrics to tunes like "Sanded Faceless" and "Mutation of the Cadaver" without having to scramble to the lyric sheet.

Only one complaint: on an album so down-tuned and chunky, I wish the drums had been punched up in the mix. A few more thundering floor toms would have been welcome. Even so, this is a death metal record for people who hate death metal. ★★★★★ —STEVEN SANDOR

FRESHBREAD BIG BOSS BATTLE (HIMMEL/WARNER)

Back in November of '99, SNFU bass player Rob Johnson came to the old Rebar Intending to, for all intents and purposes, test-market his Freshbread rapper persona in front of a live audience.

He's come a long way since then—and, as the Freshbread says, he's "rising like inflation." Depending heavily on producer Steb Sly's techno savvy (more than a few of the tracks would make for neat ambient pieces without Johnson's raps), Freshbread's sound has moved in the right direction since his Edmonton debut.

Very few songs have survived since those early days—"Drugs in My Pocket" (using the famous bassline from the hit Monks single) has been cleaned up for radio and renamed "Love in My Pocket." But the rest of the material on this record is new: "Stop, Look & Listen" sees Sly mixing both disco and blues into a weird Delta-funk mix that'd make you think the Freshbread called Mobile, Alabama home, not Vancouver. And "Smoke Signals (R U Receiving)" joins an old-school funk bassline to a soothing ambient sound.

It's definitely an eyebrow-raiser, and it deserves a few spins at a dance club near you. ★★★★★ —STEVEN SANDOR

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BLUES ON WHYTE

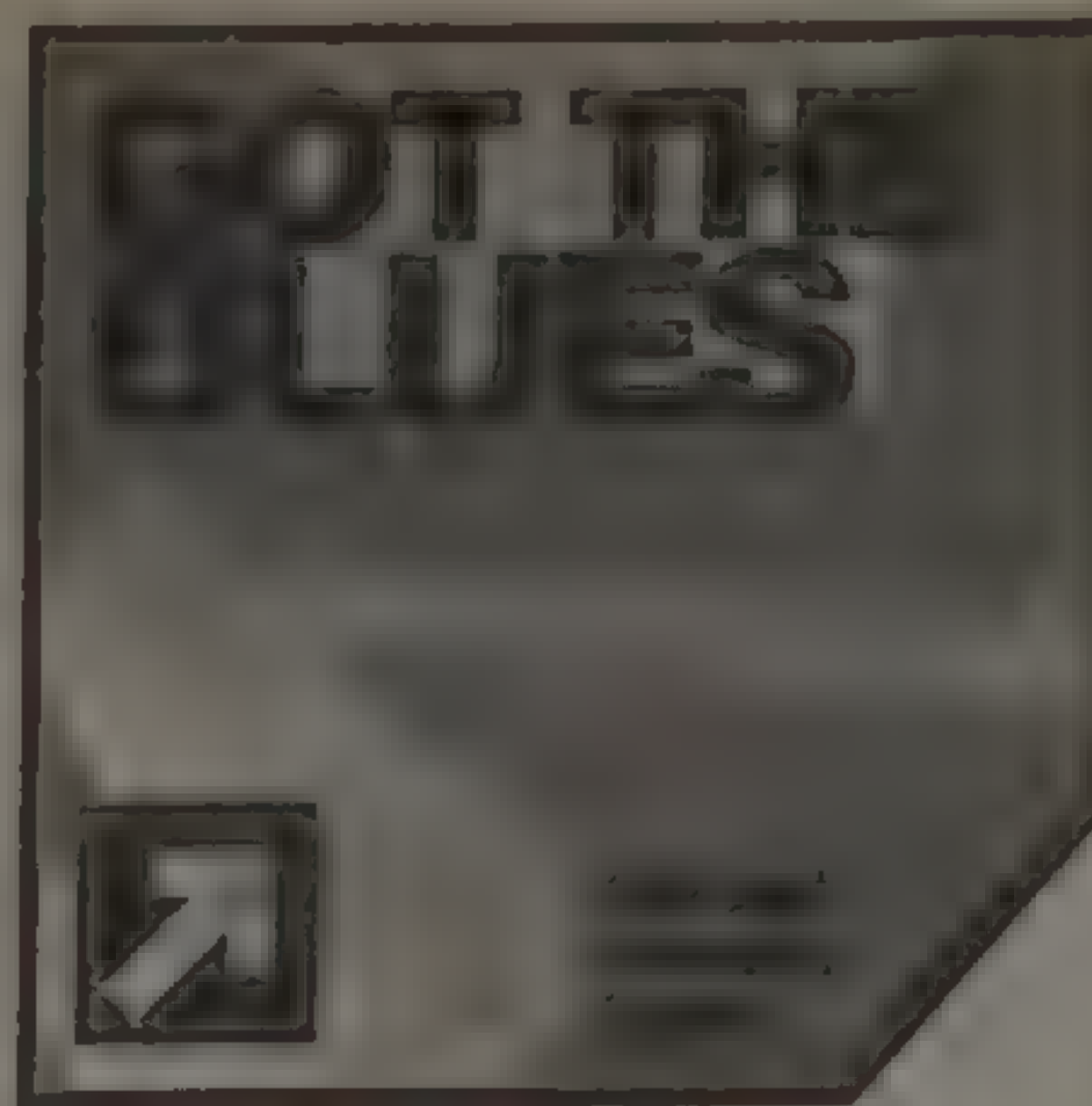
EDMONTON'S BLUES HOT SPOT

MAR 7 - 8
Joe Houston

MAR 10 - 11
House Party Blues Band

MAR 12 - 13
Mourice John Vaughn

10329 Whyte Avenue • 439-3981



BY CAM HAYDEN

Honk if you're Houston

Fans of West Coast "honk" will get their fill this weekend as Joe Houston hits the stage at Blues on Whyte. It's been more than 50 years since Houston first picked up the saxophone. He grew up in Austin, Texas but moved to New Orleans as a teenager to work with Gatemouth Moore. Since then, he's sat in with the cream of the blues, R&B, rock and jazz worlds—John Coltrane, Amos Milburn, Joe Turner and the Rolling Stones dot an impressive biography that stretches back to the early '50s, when R&B performers and blues men were giving birth to what would come to be known as rock 'n' roll.

Houston's name carries respect today, but half a century ago jazz critics of the day were aghast at the theatrics of "honkers" like Houston, Big Jay McNeely and Sam "The Man" Taylor—musicians who played their horns loud and did everything from playing on their backs to walking the bar to entertain their crowds of fans. As Houston

puts it, "All the kids went crazy over the saxophone in them days."

Houston's shows still have the same energy they had in the '50s. He says his music has kept him ageless and proclaims, "I play for everybody, young and old—and whenever I play, the people are satisfied."

Northern exposure

A couple of exceptional discs made their way into my hands this past week—the new Harry Manx disc *Wise and Otherwise*, and the Otis Taylor effort *Respect the Dead*—and both are brand new on Canada's newest blues label, Northern Blues.

Both artists take an unconventional but very appealing approach to the form. Manx combines spiritual lyrics with an ethereal mix of slide guitar, harmonica, banjo and an Indian instrument called the Mohan Veena. The droning, spacy-sounding Veena is an unlikely but perfect fit for the atmosphere Manx creates with his inspired slide playing. Taylor, meanwhile, continues the fine work he began on his debut recording for Northern Blues, *White African*, a disc that's been nominated for no fewer than four W.C. Handy Awards, including Blues Album of the Year. *Respect the Dead* features 12 originals all delivered in Taylor's timeless style.

These two fine discs inspired me to contact label owner Fred Litwin and see how the Northern Blues experiment was progressing. Litwin started the label just under two years ago after working in marketing with Intel for nine years. "I knew I would always love the blues," he says, "after I saw

Luther Allison play in Montreal when I was 17 years old. I was hooked. I had the opportunity after working in Asia for nine years to really do something with that love. I had already been working a little with Borealis Records and it was through that connection that I started up Northern Blues."

The label now boasts nine acts on its roster, including Rita Chiarelli, Fred Reddick and the Sidemen, J.W. Jones, Brian Blain, Johnny Jones, Otis Taylor, Harry Manx and 18-year-old David Jacob Strain out of Oregon. "The last four or five months have been going really well," Litwin says, "but Ontario has been a bit of a disaster with [Sam, the Record Man] going bankrupt and HMV having some problems. On the other hand, things have been great out west, especially in Alberta, because of the support from A&B and some smaller independent outlets. I've just signed a distribution deal for Australia, we've got a low-cost sampler coming out right away and I'm working on a gospel release for June."

In the meantime, have a look for *Wise and Otherwise* and *Respect the Dead*, both of which typify what Litwin means when he says, "I wanted to put some excitement back in the blues, bring some cutting-edge music out and introduce different artists with something to say."

I'd say he's succeeding. ☺

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.



film

While you were sweeping

Does *Men With Brooms* signify the rejuvenation of Canadian film biz?

By PAUL MATWYCHUK

At the Balmoral Curling Club last Friday (the site of the Edmonton leg of the cross-country publicity blitz for the new comedy *Men With Brooms*), the first indication that a Canadian movie was being promoted was that they were handing out official *Men With Brooms* windshield scrapers. Of course, that's provided you don't count as your first indication the fact that at the interviews with the cast of the film—including its hunky director/co-writer/composer/star Paul Gross—are being conducted in a god-damned curling rink.

The film wears its Canadian-ness proudly on its sleeve, from its cast packed with stalwart Canuck performers like Molly Parker, Peter Outerbridge and Leslie Nielsen) to its soundtrack (Sarah Harmer, Chantal Kreviazuk and heaping helpings of hip) to the way the action even stops two-thirds of the way through so that hapless player can perform a rousing rendition of "O Canada" while striking a heroic pose against the mighty landscape of the Canadian Shield. This is a movie that opens with a swarm of crows filling the screen while "Land of the Silver Birch" plays on the soundtrack. ("It was originally supposed to be frogs," Gross says, "but then *Magnolia* came out and we realized we had to change it.") This is a movie where the hero's greatest moral failing isn't that he once ditched his fiancée and fled out of town, but that he once burned a rock during an important curling tournament and never called it.

Luckily, that cheater, Chris Cutter, gets a chance to redeem himself

when he finds himself back in his hometown of Long Bay to attend a funeral, where he's reunited with his three former curling buddies. Inevitably, they decide to re-form their old team and, coached by Cutter's estranged, magic-mushroom-popping father (Leslie Nielsen), they take another crack at winning a prestigious local curling tournament. But they'll have to defeat the dead-eyed, seemingly invincible Alexander "The Juggernaut" Yount to do it.

Confidence game

Men With Brooms certainly doesn't break any new ground artistically—it follows the misfit-sports-team-competing-in-the-big-game formula straight down the line—but it's got a scruffy, unpretentious amiability that compensates for its lack of depth, and if the reaction of the preview audience I saw it with last week is any indication, it's a crowd-pleaser. Which is good news, considering the

[preview] comedy

fact that *Men With Brooms* is perhaps the most confidently released film in the history of Canadian cinema. Starting Friday, Alliance Atlantis is putting *Men With Brooms* into theatres across Canada in small and large markets alike; instead of a movie the distributors hope will do well, *Men With Brooms* is a movie they're expecting to do well. And they're promoting the hell out of it, too—good as it was, you sure didn't see Atom Egoyan stopping by Edmonton to promote *Felicia's Journey*, for instance.

Gross makes no bones about the fact that *Men With Brooms* is aimed squarely at the mass market. "Our cinematic history," he says, "is tilted in the direction of festival films. And festival films ordinarily aren't comedic—those don't play very well at Cannes or Berlin. So [Canadian film] tends to be driven towards mak-

ing dramas that are fairly contained and introspective. We've produced great filmmakers—we have Atom Egoyan and Patricia Rozema and Bruce McDonald and David Cronenberg. But it's meant that we haven't explored [more mainstream] areas.

"It's hard for this film," he continues, "which is such a small story, to shoulder the weight of such a large burden, but if it works and people do go to see it, perhaps more people will be encouraged to make and distribute films with a broader appeal.... And distributors have been nervous and scared; they're usually not saying, 'Yeah, I'll take that film and put it in Lacombe or Red Deer.' So we need more courage on the part of exhibitors and distributors. And on the part of artists as well, to write these kinds of movies that have an audience in mind beyond the festivals."

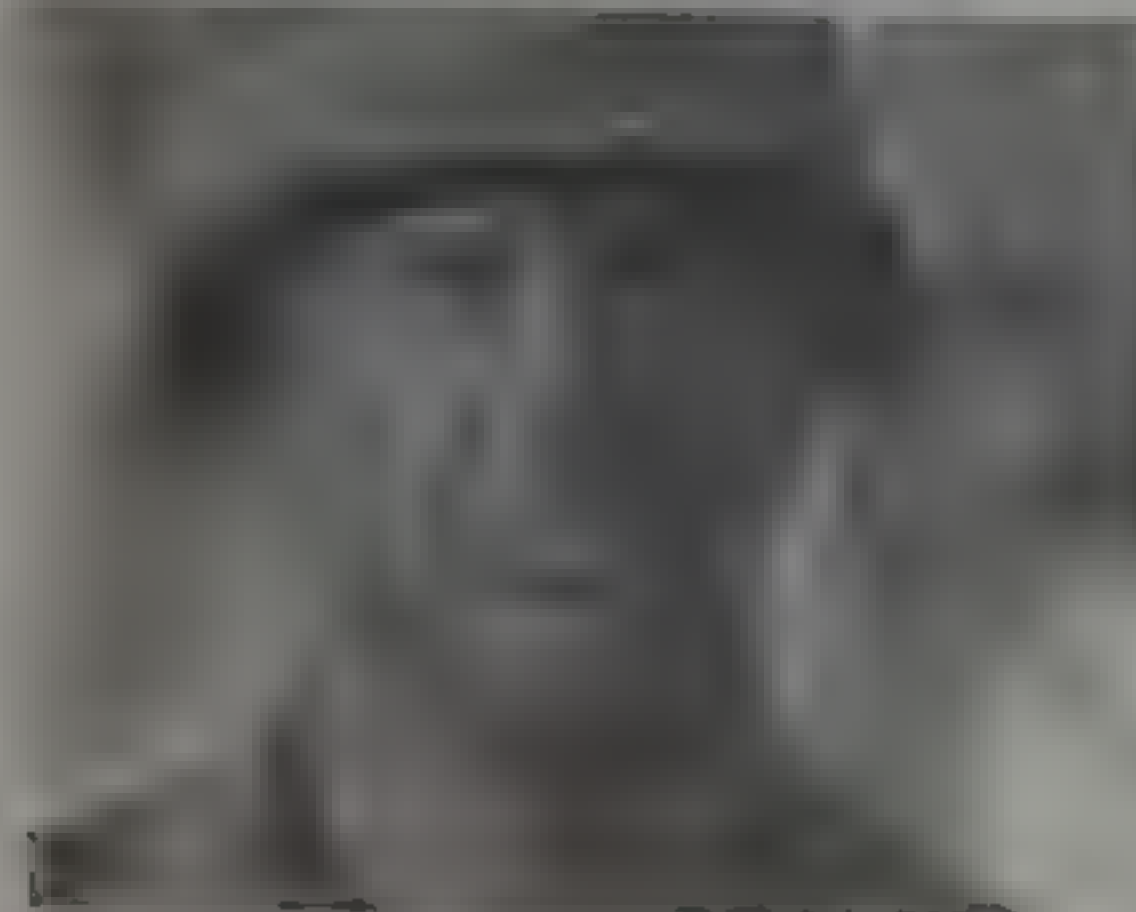
Rocking the boat

Gross isn't expecting the modestly-budgeted *Men With Brooms* to be a blockbuster, but with a little luck it may turn into a box-office sleeper along the lines of the offbeat British comedies of the '90s which it resembles so closely in tone—charmers like *The Full Monty* or *Waking Ned Devine*, about working-class small towns getting caught up in quirky obsessions. When I ask Gross's co-stars, Peter Outerbridge and James Allodi, what qualities it takes to be a good curler, they respond, "Consistency, concentration, focus." And maybe I'm stretching here for the sake of a snappy ending, but it's probably fair to say that even if *Men With Brooms* does as well as its producers hope, the Canadian film industry will need to demonstrate those same qualities if they hope to turn that onetime success into a trend. **B**

Directed by Paul Gross • Starring Paul Gross, Molly Parker, Peter Outerbridge and Leslie Nielsen • Opens Fri, Mar 8

FAMETRACKER

ENTERTAINMENT REPORTING 101



Costner cannot act!

Return to Never Land acted as custodial guardian to 6.5 million Lost Boys!

Queen of the Damned lost Anne Rice more than 5.8 million fans!

Big Fat Liar optioned a stolen script for \$4.8 million!

A Beautiful Mind left 4.4 million movie fans wondering how the hell Jennifer Connelly managed to get an Oscar nomination!

Crossroads featured 4 million separate instances of Pepsi product placement!

Lord of the Rings: The Fellowship of the Ring convinced 3.1 million people to visit picturesque New Zealand!

We Were Soldiers suffered 20.2 million casualties!

40 Days and 40 Nights filmed 12.5 million women wearing nothing but their underwear!

John Q paid \$8.4 million for a private hospital room!

Dragonfly demonstrated for the 6.8 millionth time that Kevin

THE ASTERISK*

Peter Boyle is currently writing his memoirs, tentatively titled Boyle's Law, to be published in fall 2003.

Lisa Loeb has designed a line of signature eyeglass frames, available only in France, Spain and Brazil.

Dr. Phil McGraw has a tattoo of cartoon character Quick Draw McGraw on his left shoulder blade.

Jessica Biel is in talks to headline a big-screen adaptation of the classic sitcom Petticoat Junction.

Ben Folds has contributed several chapters to the Teach Yourself Piano series of CD-ROMs.

A.I. co-star Frances O'Connor has never watched a Steven Spielberg film.

West Wing co-star Allison Janney has donated her two Emmy Award

statues to her former high school, where they are displayed in the school trophy case.

Matthew Sweet is writing a rock opera about the life of River Phoenix.

Sandra Bernhard has signed to play Sydney Bristow's long-lost sister in at least four episodes of Alias next season.

Seth Green still corresponds with Woody Allen, who directed him in Radio Days, several times a day via e-mail.

Gwyneth Paltrow has been a member of the U.S. Army Reserve since October 2001.

Willem Dafoe owns over 20 rental properties in San Jose, California, and personally reviews every application for tenancy.

*THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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New Releases

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(also on DVD)

THE ONE (JET LI)
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QUEER AS FOLK - SEASON 1
(also on DVD)

DVD Releases

NIGHTS OF CABINIA
(also on VHS)

HIMALAYA
(also on VHS)

PASSION OF AYN HAND

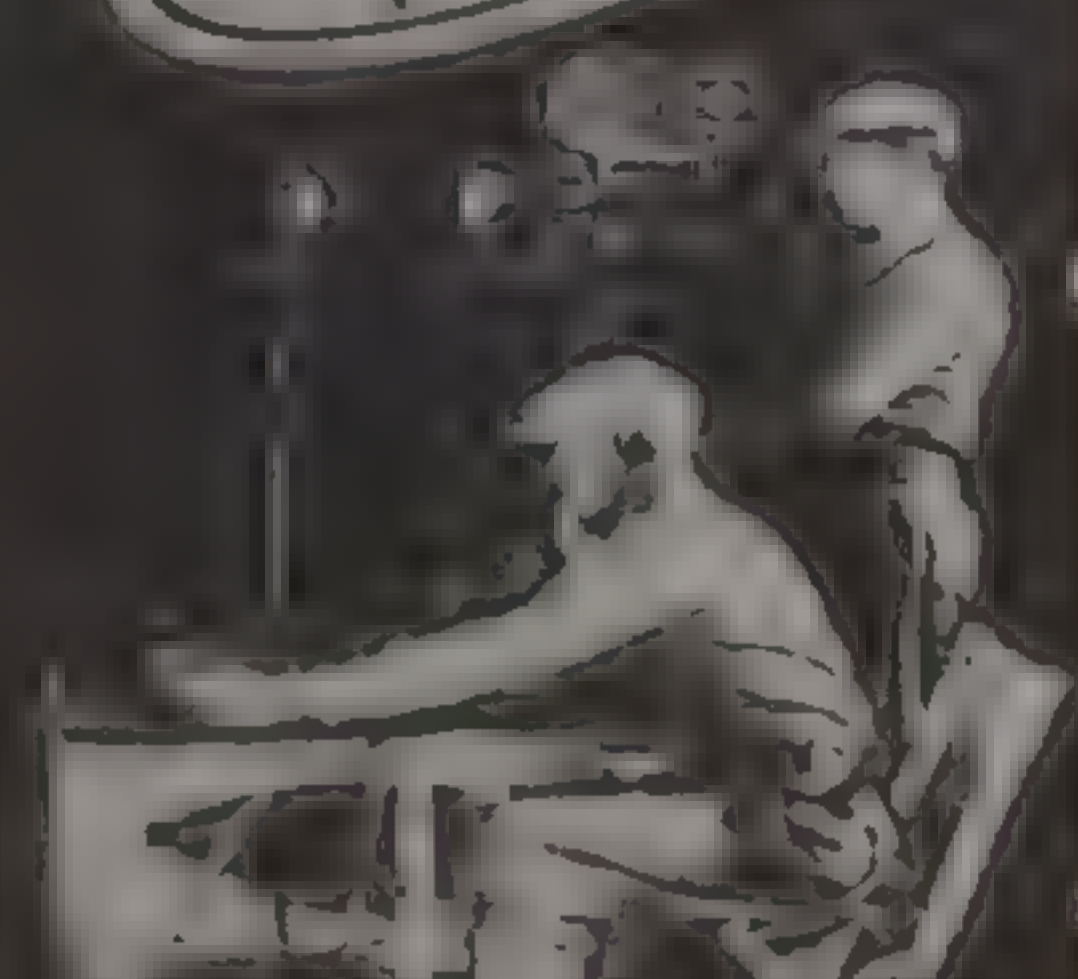
LAST WEDDING
(also on VHS)

<http://www.alternativevideospot.com>

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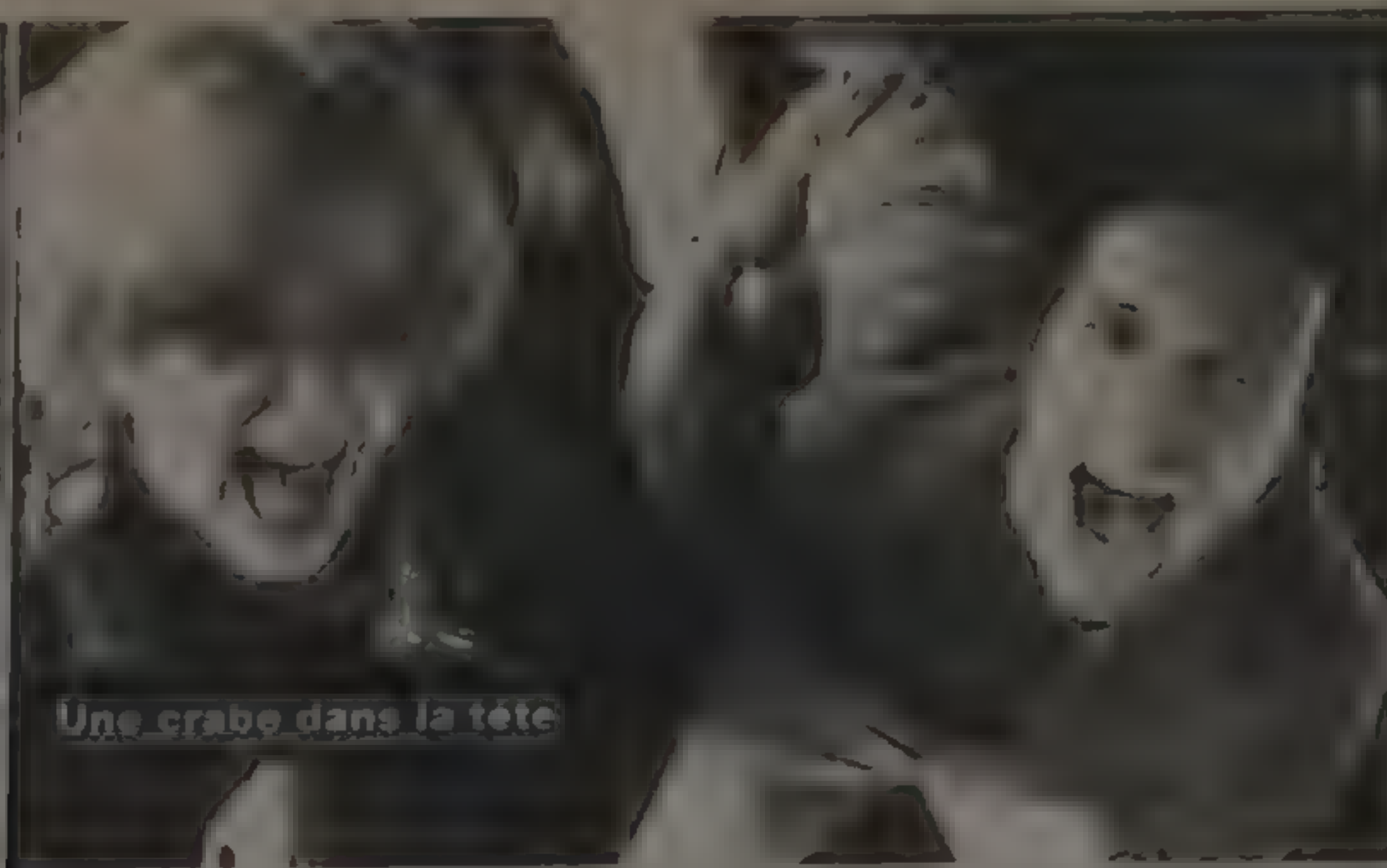
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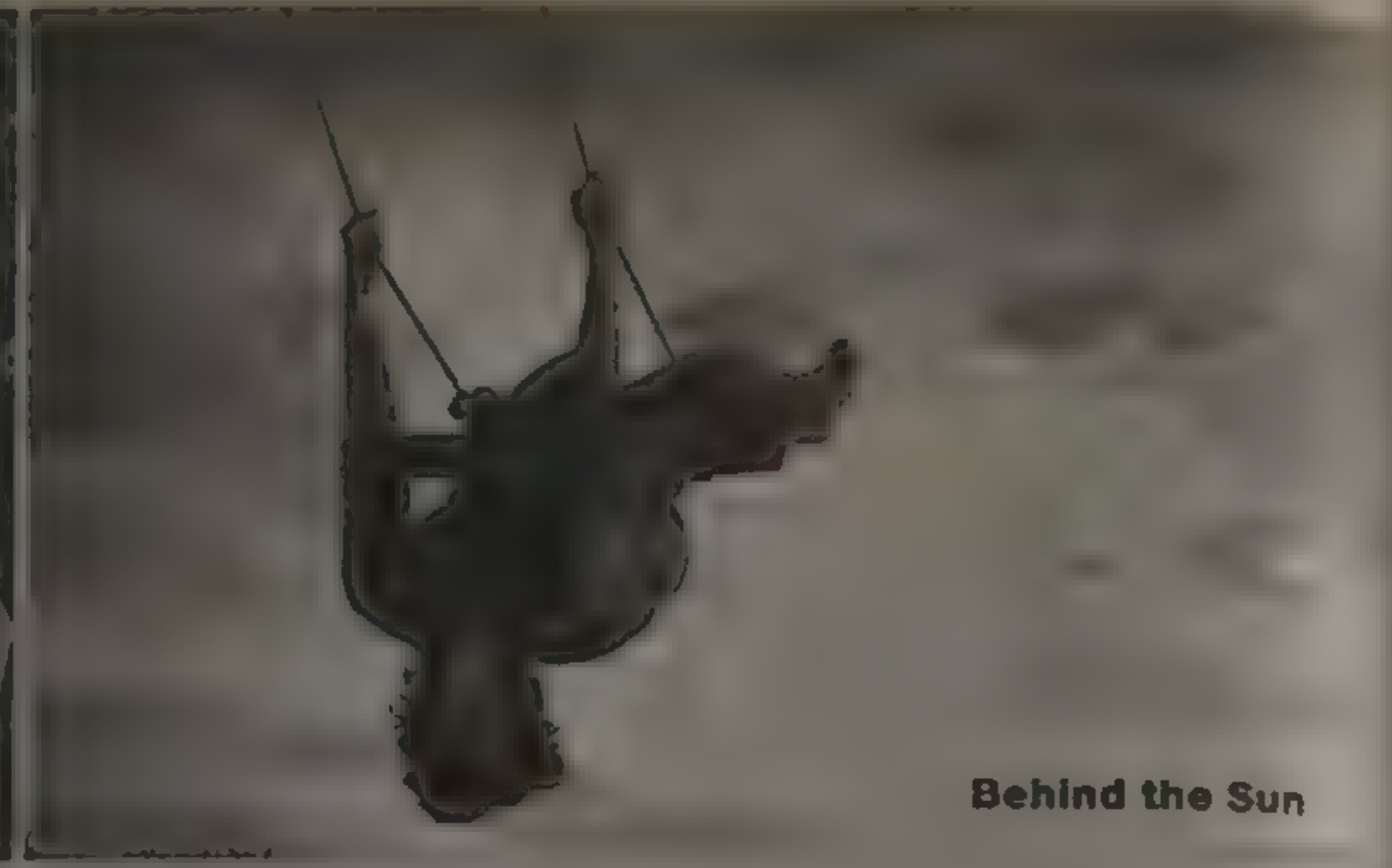




Histoire, Lessons



Une crabe dans la tête



Behind the Sun

An exhaustive guide to the flicks at the Edmonton Film Festival

BY VUE STAFF

Even armed with the Local Heroes program, negotiating your way through the lineup of the Edmonton International Film Festival is a difficult task. Should you check out that new Jean-Luc Godard film, for instance, or take a chance on an unknown director from right here in Canada? That German film based on the true story about a guy tunnelling under the Berlin Wall sounds intriguing, you may say to yourself, but it's two and a half hours. Would I be better off watching a 90-minute Canadian indie about shinny?

Fret no more, filmgoer! *Vue Weekly's* bleary-eyed crew of movie critics are here to offer their opinions on the wealth of cinema being unspooled over the next nine days. Obviously, our word isn't gospel, but hopefully we can help you discover a few gems you might have previously been a little leery about attending. And keep picking *Vue* up—we'll have more reviews next week, too!

[Reviewers: Josef Braun (JB); Kevin Mager (KM); Paul Matwychuk (PM); Dan Rubinstein (DR); Catherine Walsh (CWal); Christopher Wiebe (CWie)]

Almost America (dirs: Andrea and Antonio Frazzi) • Princess Theatre • Sun, Mar 10 (9pm) Stories about immigration are inherently convoluted affairs. There's so much dramatic fodder swirling around—leaving behind old traditions, learning new customs, the stresses on family life caused by the dislocation, the economic hardships—that it takes more than your standard 90-minute flick to capture all the emotional victories and defeats. Still, weighing in at 140 minutes, the Italian-Canadian co-production *Almost America* is way too long. And not just because of its sheer bulk; it's a perfect example of a film that could have been so much more effective had several of its clunkier, more overwrought elements been left on the editing room floor.

Don't get me wrong. I was moved by *Almost America*, the epic tale of an Italian woman, Antonia, who immigrates to Canada in the early 1950s with her two children and sister and takes a bus from Halifax to Edmonton in search of her husband, Vincenzo. When Antonia discovers that Vincenzo has shackled up with a Canadian woman, she's forced to figure out how to take care of her family. They seek

kinship in Edmonton's Little Italy neighbourhood and, confronted by the usual language and cultural barriers, begin scratching out a new life in this strange land.

The best thing about *Almost America* is that it's an Edmonton story (albeit one filmed in and around Calgary and Drumheller). Immigrant movies are a well-worn staple, but the fact that this one is set right here and crammed with local history and colour makes it unique and compelling. (Although over the course of the film's decade-long timespan, how come it's never winter in Edmonton? And why, when Antonia and her clan are being bused from Nova Scotia to Alberta, do they drive past enormous mountains? Has our geographical skyline changed that much since the 1950s?)

Sabrina Ferilli convincingly conveys Antonia's strength and passion and Henry Czerny is charming as an offbeat doctor. This film is worth watching, even though it telegraphs its moves too transparently and overzealously attempts to tie together too many grand themes. (DR)

Behind the Sun (dir: Walter Salles) • Garneau Theatre • Sat, Mar 9 (7pm) About midway through *Behind the Sun*, Pacu, the youngest Beves son, observes that the oxen which crank his family's sugarcane mill tramp around and around in circles—that's it. A few scenes later in a nearby town, Pacu's older brother Tonio twirls a climbing rope faster and faster for a circus performer he's fallen in love with. Clara, who's clutching a handle on the rope high above Tonio, gracefully whirls around and around in a delightful and liberating blur of pleasure—a clever reminder that not all circles are the same.

Set in the rocky, reptilian Brazilian badlands in 1910—an amorphous, hardscrabble landscape hidden away somewhere "behind the sun," according to narrator Pacu—the plot is driven by an ancient feud between two neighbouring families. A Ferreira son kills a Beves son, the dead man's shirt is left hanging in the wind until the blood turns yellow, then a Beves kills the Ferreira killer to avenge his brother's death. And repeat. For generations. Except Pacu (Ravi Ramos Lacerda, a fine child actor who convincingly pulls off his difficult split kid-prophet role) doesn't want to see Tonio (handsome Brazilian TV star Rodrigo Santoro) die. The young boy's interference in this ironclad eye-for-an-eye ritual, coupled with the arrival of a circus duo, sets off a chain of events that's both tragic and ultimately emancipating.

Behind the Sun is based on an Albanian novel called *Broken April*, and the shift in setting succeeds because the story, reminiscent of Jim Jarmusch's

Dead Man in its deliberate yet spellbinding pacing, is timeless. Violence begets violence, whether it's in Northern Ireland, the Middle East or the Balkans. Patriarchs who've lived to be old men hypocritically talk about honour and then send their sons off to die. And too seldom are people willing to pay the price it costs to break away from this circle. (DR)

to go deeper and deeper—and when he loses consciousness and wakes up, still slightly disoriented in a decompression chamber, he tells the attending nurse that he "went deeper than he had ever gone before."

Even when Alex finds himself back in his hometown of Montreal, he still seems to be suffering from the bends. Alex careens aimlessly around the city,

oid Closet) or, more often, simply force homosexual undertones upon it. As well, there are a few bits that appear to have been staged specifically for Hammer's purposes, though those are generally the film's weakest moments.

The results of Hammer's noodling varies from genuinely amusing and goofily subversive to boring and juvenile. (I get the impression Hammer is

We can see Heroes

Bollywood Bound (dir: Nisha Pahuja) • Princess Theatre • Wed, Mar 13 (9pm) The stylish and splashy *Bollywood Bound* chronicles the story of four young Indo-Canadians who move to Bombay with the dream of making a name for themselves in the thriving Hindi film industry. Neeru makes the move to India during filming; Ruby is already famous as a television VJ; and brother and sister Vikram and Vekeana have been in India for several years, experiencing both success and setbacks.

Bollywood Bound doesn't skimp on spectacle. Cleverly incorporating clips from Hindi films, director Nisha Pahuja



shows her subjects' lives within the lavish production values of Bollywood cinema. It's as if their own lives have become inextricably linked with Bollywood—and in some ways, they always have been. Hindi films—the product of the world's largest film industry—provide a welcome escape from the all-white film and television programs available to the foursome while growing up in Canada. But while in Canada they were "too Indian," in India, some find that they are "not Indian enough."

Entertaining and touching without being cloying, *Bollywood Bound* reveals more than a quest for fame and fortune. It becomes a search for self, for acceptance and for a cultural identity that proves to be as elusive as stardom itself. (CWal)

Une crabe dans la tête (dir: André Turpin) • Garneau Theatre • Wed, Mar 13 (9pm) The first half of André Turpin's romantic comedy/drama *Une crabe dans la tête* creates a pleasurable state of off-kilter confusion in the viewer, especially one (like me) who sat down to watch it without knowing the first thing about it. The film begins with a long, nearly silent sequence in which we watch Alex (David La Haye), an undersea photographer, roaming deep below the surface of the Indian Ocean. He succumbs to the temptation

hoping to avoid his wife (who he abandoned before heading out to the Indian Ocean) while falling into tangled relationships with practically every pretty girl he meets. There's Marie (Isabelle Blais), a TV arts reporter; Sara (Chantal Giroux), the deaf girlfriend of Alex's best friend; and there's a paranoid, agoraphobic, whining drug dealer (Pascale Desrochers) who Alex agrees to start doing deliveries for—simply because he can't seem to find it in himself to say no to anybody. (Turpin shoots the city in shades of pale blue and white, as if the film had been sitting for a few days at the bottom of a heavily chlorinated swimming pool. Except, that is, for the lushly shot close-ups of a crab scuttling across the surface of what I think is supposed to be Alex's brain.)

It's all exciting to try and figure out where Turpin is headed with all this—but only for a while. The film turns draggy, repetitive and moralistic in its second half, as Alex is forced to finally face up to the consequences of his actions. Unlike Alex, *Une crabe dans la tête* doesn't dive very deeply at all. (PM)

History Lessons (dir: Barbara Hammer) • Garneau Theatre • Sun, Mar 10 (9pm) A sort of cut-up video hip-hop collage/playfully self-conscious lesbian propaganda art movie (good luck filing this one at Blockbuster), American filmmaker Barbara Hammer's *History Lessons*, the third installment of a trilogy that began with 1992's *Nitrate Kisses*, floats unapologetically somewhere between a witty postmodern polemic and a one-dimensional, endlessly repetitive sight gag.

What it boils down to is this: Hammer appropriates all sorts of images, many of them quite dated (their age in and of itself lends them a little extra curiosity), from ridiculous underwear adverts to grainy pornographic films to obscure industrial films to lame old movies to archival newsreels featuring Eleanor Roosevelt speaking at a women's luncheon, and fiddles around with them in a decidedly low-tech manner to either reveal hidden homosexual undertones within the source material (à la *The Cellu-*

likely to be perfectly content with either reaction.) *History Lessons* is perhaps best approached as light, saucy amusement. (I found some of this stuff to be pretty sexy—and I'm not even technically a lesbian!), but be aware that it's entirely tautological and doesn't really build to much of anything. Personally, I'm happy to see films of this sort being made, but it's ultimately not all that different than when I used to sit in the back of the class and make up my own dirty dialogue to go along with the 20-year-old instructional films about lab safety we had to watch in science class. (JB)

Kadosh (dir: Amos Gitai) • Zeldier Hall, The Citadel • Fri-Sun, Mar 8-10 (7pm) In Amos Gitai's *Kadosh*, Meir, a devout Jew living in Jerusalem's Orthodox Jewish quarter, is instructed by his rabbi father on the role of women: "The only task of a daughter of Israel is to give birth to more Jews." After 10 years of marriage, Meir and his wife Rivka have not produced children, and his father urges Meir to find a more fertile bride. In Gitai's characteristically subtle commentary, Meir's father asks him "Don't you feel we are on the verge of a new Age?" as the two walk in endless circles.

Meir and Rivka's struggle, along with that of Rivka's sister, forced into a loveless arranged marriage, is *Kadosh's* scathing narrative. In Gitai's vision, the very questioning of religious tradition is not only controversial but apocalyptic, a notion emphasized by a passing truck with a megaphone rallying Jews together on the eve of the millennium. *Kadosh* carefully depicts many religious rituals—such as the baths to cleanse sullied women—and that's what makes it both troubling and revealing: it dares to enter the private chambers of its ultra-Orthodox characters. (There are many scenes of sex in this film, but almost all are tainted by sadness or violence.) Gitai doesn't settle for an outright condemnation of Orthodox culture, however; in tandem with anger, the film maintains an awe at the culture's resistance to outside influence. And Gitai displays genuine compassion

Kippur Kira's Reason: A Love Story

is characters, respecting their choic-
ed applauding their aspirations.
Kadosh moves at a meditative pace,
rewards the viewer with wondrous
ty and an absolutely unforgettable
of colour; the film's first moments of
rising at dawn and preparing for
are austere and immaculate. Each
Gitai's compositions heightens the
cation of ritual, using few or no cuts

accomplished piece of work. Not
quite sure what's up with the fancy,
bookending love scenes though. (JB)

Kira's Reason: A Love Story
(dir: Ole Christian Madsen)
• Garneau Theatre • Sun,
Mar 10 (7pm) Danish director Ole
Christian Madsen's second feature
film, the latest in the Dogme 95

Jonathan Rosenbaum has likened to
that of the leading gay director of Hol-
lywood's golden age, George Cukor.

Since publicly coming out in 1996,
Kwan's films have dealt more and more
directly with gay issues—still a hot-but-
ton topic in the Chinese film industry. In
fact, his latest film, *Lan Yu*, which depicts
a decade-long homosexual love affair
between a successful Chinese business-

ingly restrained performances by Ye Liu
as the youthful title character and Jun
Hu as his older lover Handong, the film
never quite catches fire emotionally.
Perhaps the film's elliptical quality is to
Kwan's credit: in one key sequence, the
previously aloof Handong finally
declares his love for Lan Yu when he
learns that he had not been killed at
Tiananmen Square, as he feared—and
it's hard to imagine a Hollywood film-
maker handling a similar scene set, say
in New York on September 11 with the
same restraint. On the other hand, *Lan
Yu* has the same basic plot—Idealistic
young lover teaches older playboy how
to live, and then dies—as last year's
critically derided Richard Gere flick
Autumn in New York, so maybe its sensi-
bilities aren't so far removed from Hol-
lywood after all. (PM)

then, to explore these dichotomies
through the eyes of children forced to
abandon their virtually carefree lives of
playful imagination and take on the bur-
dens of the adult world. *Maya's* plot,
however, cannot be reduced to a stan-
dard coming-of-age drama. Instead,
director Digvijay Singh asks us to recog-
nize the clichés of that genre as broad
prejudices that breed ignorance and
silence calls for social change.

To be effective, though, a film that
attacks traditions needs to sustain its
audience appeal. *Maya* accomplishes
this through characters written with
depth and humanity, who deliver the
subtleties of their experiences and tran-
scend what is for me a sizable cultural
gap. Scenes of adults administering
harsh punishment for children's viola-
tion of social codes are balanced by dis-
plays of warmth and affection between
family members. The title character is a
pre-pubescent girl adopted into the
wealthy family of her aunt and uncle
Maya and her inseparable cousin Sanjay

SEE NEXT PAGE

for just nine days

minimal, selective camera move-
ts. The result is often exquisite,
ting and ultimately disturbing. (JB)

Kippur (dir: Amos Gitai) • Zel-
dler Hall, The Citadel • Fri-
Sun, Mar 8-10 (9:30pm) A
come alternative to the recent, eer-
med glut of bombastic, big-budget
merican war films, Israeli filmmaker
Gitai's *Kippur* is a languid, unsentia-
l yet highly personal recreation of
the aftermath of Egypt and Syria's sur-
attack on Israel during Yom Kippur
1973, seen from the perspective of a
battlefield medical unit. Just as he
vast empty spaces (barren city
, stark white sheets, open fields)
then slowly, carefully fills them (with
pling military vehicles, splashes of
or frantic swarms of weary bod-
Gitai takes the naïve enthusiasm of
up of young men (the two hand-
to youths at the film's centre are a
use-quoting anti-consumerist and a
g ho patriot) and fills their squeaky-
psyches with filth, confusion and
almost palpable, soul-deep fatigue.

Gitai's shots seem to go on forever,
ctors in constant motion, every-
g waiting, watching and listening in
e of constant alert and unbalance.
hythm set by this approach is both
sting and thoroughly captivating;
dentify with the characters not
gh detailed background informa-
or explicit emotional trajectories
the characters' sense of vulnera-
bility, the loss of a clear
of purpose and their growing
ation within their own homeland.

ot unlike Miklos Jansco's *The
and the White* (or, for that mat-
Terrence Malick's *The Thin Red
L*, *Kippur* takes a wide, Brueghel-
view of war, letting its pat-
and overtones act as the
through which Gitai reveals
corrosion of men's hearts. The
which confirms to an
edible, agonizing set-piece
ing the team hopelessly stum-
about in mud with a dying sol-
followed by a nerve-rattling
re attack. It's a searing, classy,

series, is a powerful, at times excruciat-
ing exploration of the stress mental
illness exerts on a young family and
the cold and flimsy social conventions
of middle class life.

Stine Stengade gives a harrowingly
credible performance as Kira, a thir-
tysomething mother who returns from
the psychiatric hospital to her two boys
and husband Mads (Lars Mikkelsen),
who has been having an affair with her
sister. Hoping to resume the "ordinary"
life they had before, Mads holds a wel-
come-home party for Kira, not recog-
nizing that her illness is drawn out in
public settings like the swimming pool
or a business dinner. Mads's response
to her emotional fragility and erratic
behavior vacillates between patience,
loving acceptance and physically vio-
lent rejection. She seeks comfort from
her emotionally distant father, who
"chose himself" and abandoned her
mother years before, fulfilling his wish
to "live life like a tourist." While the
film pivots on the revelation of a sup-
pressed family secret, it is at heart the
story of a couple forging a new rela-
tionship among the ruins of the old.

Kira's Reason joins a growing body
of international films made under
Dogme 95's "Vow of Chastity," which
strips the filmmaking process of much
of its usual artifice—no sound stages,
no camera tripods, no "superficial
action." These constraints seem particu-
larly well-suited for probing the lives of
people on the margins of society (in
The Idiots, it was the mentally chal-
lenged, and in *The Celebration*, incest
victims). *Kira's Reason* is a profoundly
intimate examination of a woman com-
ing apart, with her family as the source
of both pain and redemption. (CWie)

Lan Yu (dir: Stanley Kwan) • Gar-
neau Theatre • Wed, Mar 13,
7pm Stanley Kwan is generally recog-
nized as Hong Kong's leading gay
filmmaker. In his earlier work, includ-
ing *Rouge*, *Women and Actress*, Kwan
applied his gay sensibility to stories
built around strong female characters,
earning him a reputation as a
"women's director" that critic

man and a young, financially strapped
architecture student, had to be shot
clandestinely in Beijing. (It's based on a
book, by the anonymous author "Bei-
jing Comrade," that's supposedly the
most widely read novel in modern
China—although since it's principally
been distributed online, the accuracy of
that claim is hard to evaluate.)

However, while *Lan Yu* is beautifully
shot and blessed with a pair of intrigu-

Maya (dir: Digvijay Singh) •
Princess Theatre • Sat, Mar 9
(9pm) Much of *Maya* can only
be described as breathtaking. This Indian
film juxtaposes stunning landscapes with
oppressive social forms; how natural it is,

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OPENS FRIDAY, MARCH 15

Local Heroes

Continued from previous page

entertain themselves (and us), as all kids do, until their mother discovers that Maya has begun menstruating. The steady passage of time and the importance of ritual customs cannot be ignored any longer; the desires of the innocent are inevitably transgressed.

Distasteful remnants of the caste system are increasingly overshadowed by the growing control that "caring" adults take over young Maya's shocking future. Our confusion, as palpable as Maya's and Sanjay's, builds until the last moments of the film. Maya implores us to take ethical and moral stances against aspects of what, for many of us, is a rich and honourable culture that we might otherwise hesitate to judge. (KM)

Obachan's Garden (dir: Linda Ohama) • Princess Theatre • Sat, Mar 9 (7pm) Originally intended as a tribute to director Linda Ohama's Obachan ("grandmother" in Japanese), Asayo Murakami, on her

100th birthday, *Obachan's Garden* turns into the story of a family exploring its own history, and an unveiling of the secrets that Murakami had been haunted by for 75 years.

Through a beautifully woven series of interviews, dramatic recreations and newsreel footage, we learn how Murakami left Japan in 1926 to become a "picture bride" in Canada. Still spry at 103, she tells her poignant story, revealing a past her family had never known: her privileged childhood, the loss of her first husband, her emigration to Canada, the hardships she suffered during the Second World War and her memories of the young daughters she had to leave behind in Japan.

Quiet, simple and powerful, *Obachan's Garden* combines the factual with the artistic to celebrate the life of a woman who suffered hardships, celebrated joys and put her family above everything else. In return, her family works together to help mend the pain of the past for their Obachan—and for themselves. Just as several generations of her extended family gather to replant her flower garden in Steveston, British

Columbia, they also work together to learn what happened to Obachan's lost daughters. A story of reunion and remembrance, of faith and belief, *Obachan's Garden* is one family's journey through history into the future. (CWAL)



A Song for Martin (dir: Bille August) • Princess Theatre • Fri, Mar 8 (7pm) Making a triumphant return to his European roots after a series of disappointing American features (*The House of the Spirits*, *Les Misérables*), Danish writer/director Bille August (who first gained attention with *Pelle the Conqueror* and *The Best Intentions*) fully recovers his damaged credibility by achieving the seemingly impossible: he's created an elegant, intensely resonant and emotionally complex film from what would otherwise have surely been tearjerking, movie-of-the-week material.

Based on a novel by Sweden's Ulla Isaksson (who wrote Bergman's *The Virgin Spring*), *A Song for Martin* begins with a tumultuous love affair between Martin (Sven Wollter), a debonair, successful composer/conductor and Bar-

bara (Viveka Seldahl, superb), his first violinist, both in their fifties or sixties, both married with children. It all erupts in a terrifically tawdry, very late Bergman kind of manner (the passionate infidelity, the guilt, the honeymoon in Morocco, the spontaneous monologues about Mozart, the reverence for art), until things become derailed by Martin's sudden onset of Alzheimer's.

It may seem like schmaltzy martyrdom is inevitably on its way, complete with some big, embarrassing award ceremony to cap a fraudulently feel-good finale, but the significant difference between this film and ones like *Shine* or, most especially, *A Beautiful Mind*, is that *A Song for Martin* doesn't canonize its once-so-talented titular character just for being disease-stricken. How infinitely braver it is! How much more genuinely life-affirming! To focus instead on the realities of loving, suffering and letting go. Despite its title, the film isn't really about Martin at all, but Barbara's soul-taxing journey, about how love can consume the self, tragedy can obliterate what love once was, and only acceptance of love's limitations can restore one's dignity and ability to move on. Affecting, unpretentious and beautiful. (JB)



Under the Skin of the City (dir: Rakhshan Bani Etemad) • Princess Theatre • Tue, Mar 12 (9pm) This new film by Iran's leading woman filmmaker, Rakhshan Bani Etemad, is set against the 1997 Iranian election that brought reformist President Mohammad Khatami to power. It is a fascinating portrayal of a poor Tehran family struggling to seize long-promised opportunities that only now seem to be dawning, though, ultimately, its men are held back by their economic marginalization, while its women encounter resilient misogynist attitudes.

The film opens as Tuba (Galeb Adineh), the aging family matriarch, is being interviewed by a documentary film crew in the unhealthy textile factory she has worked at for decades, before shifting to the recent past. The central story is that of her oldest son, Abbas (Mohammad Roza Foroutan), whose work as the assistant to a prosperous businessman supports his family. He is dissatisfied, however, and tries to amass the small fortune necessary to buy a work visa for Japan, and considers joining the drug trade to do it. Weaving in and out of his story are those of his siblings: his older sister, a victim of domestic violence; his idealistic, politically involved younger brother; and his younger sister, whose confidence is shattered when her best friend is beaten by her father and runs away. The film wonderfully captures the complexities of family relationships—how they enable and restrict at the same time.

The film's documentary-like tone is reinforced at the end when Tuba questions the documentary filmmakers and, by extension, their audience. "You people are always filming," she says. "Who do you film for?" Herself an accomplished documentarian, Etemad affirms narrative film's capacity to instruct, as well as the fictional nature of documentary. (CWIE)

Westray (dir: Paul Cowan) • Princess Theatre • Sat, Mar 9 (2pm) May 9, 1992, 5:19 a.m.: a massive explosion surges through Westray Mine, killing all 26 miners working underground. It is the latest tragedy in a long history of mining accidents in

Pictou County, Nova Scotia.

Paul Cowan's *Westray* chronicles the history of the Westray Mine from much-heralded arrival in New Glasgow to the workers' allegations of negligence, the fatal explosion and the official inquiry into the incident. The film not only questions the safety practices at Westray, also examines the effects that the tragedy has had on the community. The film argues that, given Westray's history and practices, the workers who died were doomed from the outset.

This is a documentary with an attitude. Cowan's bias against Westray shows up in his frequently sarcastic narration with his use of topically rewritten nursery rhymes quickly becoming tiresome. Where the film truly strikes a chord are scenes where the survivors and witnesses of the tragedy are allowed to speak for themselves. The interviews with the widows and three former Westray miners are powerful, specific moments during the tragedy itself have been vividly related, and the image of the shadow of the Westray Mine, looming beyond the clotheslines of the tiny houses, a constant reminder of what the community continues to endure, is especially evocative.

Westray is an ambitious film that takes time to find its focus, but in the end it strikes a nice balance between the big picture and the personal snapshot. It shows that the tragedy of Westray extends beyond the 26 lives lost—it destroyed the trust and hope of an entire community as those affected struggle to rebuild their lives. (CWAL)

You Really Got Me (dir: Pål Sletaune) • Princess Theatre • Tue, Mar 12 (7pm) Norwegian writer-director Pål Sletaune made such an impression with his demented, dryly bumbling, almost Bukowski-esque 1997 feature debut, *Mail*—and waited such a long time to follow it up—that it's arguable the results were almost fated to be disappointing. But did they have to be this commonplace? *You Really Got Me* isn't so much a poor film as just a little too much of an underachiever. Stuck with yet another variation on the Elmore Leonard-style bungled crime plot, replete with wacky thugs and risible coincidences and buffered with a rather fraudulent undercurrent of hokey sentimentality, Sletaune's sophomore film feels as pleasantly average as his first film felt uncomfortably so.

Again we're supplied with a cast of eccentric losers—primarily the much-abused, aging drummer in a really terrible but hugely successful Norwegian hard rock band (ugly guys with ugly hair and ugly outfits even Whitesnake would have kept at arm's length), and the mousy owner of a failing hamburger joint who's equally subservient to his hemiplegic, hypochondriac father and unemployed girlfriend. Everyone eventually gets mixed up in a kidnapping gig with an ever-expanding cast of misfits (making up for depth with quantity) until things come to their predictable conclusion.

Plenty of opportunities arise for a solid comedy here, but little actually happens—amazingly, despite some surprisingly cheesy costumes, the bad rock band isn't very funny! Perhaps paring down characters and devoting less effort to orchestrating big set-pieces might have made *You Really Got Me* into something with the kind of comic resonance *Spinal Tap* seems to be going for. Instead, what ends up with is a more complicated version of last year's less ambitious but certainly cuter *Everybody Famous!* (JB) 0

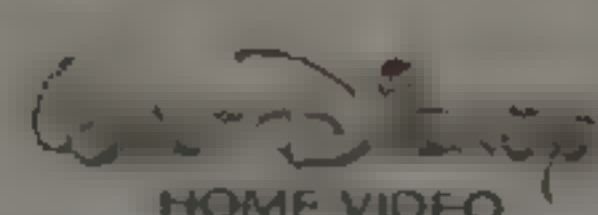


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FILM WEEKLY

NEW THIS WEEK

Bad Girl (M) Director Marielle Nitoslawski's documentary about the increasingly powerful wave of female softcore and hardcore porn directors and their influence on the porn industry at large. Showing with *Other Eyes*, director Denise Kenney's documentary about nude portraitist Doug Jamha. *Zeidler Hall, The Citadel, Thu, Mar 7 (7pm)*

Contemporary Israeli Cinema (M) A selection of recent films from Israel. Featuring *Kadosh* (dir: Amos Gitai): Fri-Sun, Mar 8-10, 7pm; *Kippur* (dir: Amos Gitai): Fri-Sun, Mar 8-10, 9:30pm; *Aaron Cohen's Debt* (dir: Amalia Margolin): Fri-Sun, Mar 15-17, 7pm; *Pick a Card* (dir: Julie Shles): Fri-Sun, Mar 15-17, 9pm. *Zeidler Hall, The Citadel*

Edmonton Jewish Film Festival (CO) A selection of recent films about various facets of the Jewish experience. Featuring: *Divided We Fall* (dir: Jan Hrebek): Thu, Mar 7, 6:50pm; *One Day in September* (dir: Kevin MacDonald): Thu, Mar 7, 9pm. *Westmall 8, West Edmonton Mall*

Local Heroes International Film Festival (GA, M, P) A wide-ranging selection of foreign, independent and experimental features and shorts from across Canada and around the world. *Gala*

screenings (all at Garneau Theatre): *Lantana* (dir: Ray Lawrence): Fri, Mar 8, 8pm; *Monsoon Wedding* (dir: Mira Nair): Tue, Mar 12, 8pm; *Nosferatu: Symphony of Horror* (dir: F.W. Murnau, with live musical score composed by Dave Clarke): Thu, Mar 14, 8pm; *Atonarjuat: The Fast Runner* (dir: Zacharias Kunuk): Sat, Mar 16, 8pm

Men With Brooms (CO, FP, GR) Paul Gross (who also co-wrote and directed), Molly Parker, Peter Outerbridge and Leslie Nielsen star in this ultra-Canadian comedy about four former curling buddies who decide to team up once again to compete in a prestigious local curling tournament. *Mar 16, 8pm*

Pride and Prejudice (EFS) Greer Garson, Laurence Olivier, Edmund Gwenn and Melville Cooper star in *The Great Ziegfeld* director Robert Z. Leonard's 1940 adaptation of the Jane Austen classic about five sisters in 19th-century England and their search for suitable husbands. *Provincial Museum Auditorium (102 Ave & 128 St): Mon, Mar 11 (8pm)*

The Time Machine (CO, FP, GR) Guy Pearce, Jeremy Irons, Samantha Mumba and Mark Addy star in *The Prince of Egypt* co-director Simon Wells's adaptation of the H.G. Wells novel about a scientist from the 1890s who invents a device that transports him 800,000 years into the future, where mankind has evolved into two enemy races.

FIRST-RUN MOVIES

A Beautiful Mind (CO, FP) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Beauty and the Beast (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

Big Fat Liar (CO, FP) Frankie Muniz, Amanda Bynes, Amanda Detmer and Paul Giamatti star in director Shawn Levy's kiddie comedy about a junior high student whose school essay is stolen by a Hollywood producer who transforms it into a blockbuster movie.

Black Hawk Down (CO, FP) Josh Hartnett, Tom Sizemore, Ewan McGregor and Eric Bana star in *Hannibal* director Ridley Scott's vivid war film, an account of the disastrous 1993 Battle of Mogadishu, which began with two U.S. helicopters being shot down and ended with the deaths of hundreds of Somalis and Americans.

Based on the book by Mark Bowden.

China: The Panda Adventure (SC) Dominick and Eugene director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

Collateral Damage (CO) Arnold Schwarzenegger, John Leguizamo, Francesca Neri, John Turturro and Cliff Curtis star in *The Fugitive* director Andrew Davis's action flick about a man who takes it upon himself to track down the terrorist responsible for the death of his wife and child.

The Count of Monte Cristo (CO, FP) Jim Caviezel, Guy Pearce and Richard Harris star in *Waterworld* director Kevin Reynolds's swashbuckling adaptation of the Alexandre Dumas novel about a falsely imprisoned man who embarks on an elaborate scheme to escape from jail and wreak revenge on the man who framed him.

Crossroads (CO, FP) Britney Spears, Taryn Manning, Zoe Saldana and Dan Aykroyd star in *Billy Madison* director Tamra Davis's teen road movie about three high school friends bonding all over again during a car trip to a music contest in Los Angeles.

Dragonfly (CO) Kevin Costner, Kathy Bates, Kathryn Erbe and Joe Morton star in *Ace Ventura: Pet Detective* director Tom Shadyac's supernatural romance about a doctor who comes to believe that his late wife is trying to contact him from beyond the grave.

40 Days and 40 Nights (CO, FP) Josh Hartnett, Shannyn Sossamon, Vinessa Shaw and Griffin Dunne star in *The Truth About Cats and Dogs* director Michael Lehmann's romantic comedy about a young stud who gives up physical contact with women for Lent, only to have his will power tested by his blossoming relationship with his new girlfriend.

Gosford Park (CO, FP) Maggie Smith, Helen Mirren, Eileen Atkins, Kristin Scott Thomas, Kelly MacDonald, Michael Gambon, Emily Watson and Clive Howells star in *Short Cuts* director Robert Altman's 1997 comedy about a murder mystery, which aristocrats, servants, Hollywood producers and bumbling detectives intermingling in a British country estate in the 1930s.

Harry Potter and the Philosopher's Stone (CO, FP) Daniel Radcliffe, Emma Watson, Rupert Grint, Richard Harris, Alan Rickman and Maggie Smith star in *Doubtfire* director Chris Columbus's big-screen adaptation of J.K. Rowling's massively popular children's book about a boy's eventual fight with a student at a magical school for wizards.

Hart's War (CO) Bruce Willis, Colin Firth, Terrence Howard star in *Frequency* director Gregory Hoblit's WWII courtroom drama, about a Nazi concentration camp, about a young student who must defend an African American fellow prisoner against accusations of murder. Based on the novel by John Katzenbach.

I Am Sam (CO) Sean Penn, Michelle Fiebert, Dakota Fanning, Dianne Wiest and Laura Linney star in *Corrina, Corrina* director Jessie Nelson's sentimental weepie about a mentally handicapped single father who goes to court to retain custody of his seven-year-old daughter.

In the Bedroom (CO, GR) Sean Penn, Spacey, Tom Wilkinson, Marisa Tomei and Nick Stahl star in director Todd Field's powerful domestic drama about a New England couple whose marriage begins to fall apart as a result of their son's relationship with an older woman, newly separated from his abusive husband. Based on a short story by Andre Dubus.

MARCH 8-10

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Contemporary Israeli Cinema

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KADOSH

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14A - Gory war violence

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FRAMEWORKS

Denise Kenney's **OTHER EYES** (with artist Doug Jamha in person!) screening with **BAD GIRL** (Restricted - R)

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1 Monsters Inc (G) 93min	12:00, 2:30, 5:00, 7:30, 10:00
1 In The Bedroom (14A) 130min	12:00, 2:30, 5:00, 7:30, 10:00
Snow Dogs (G) 100min	12:00, 2:30, 5:00, 7:30, 10:00
Super Troopers (14A) 114min	12:00, 2:30, 5:00, 7:30, 10:00
3 Peter Pan Return to Never-land (G) 80min	12:30, 2:50, 5:10, 7:30, 9:50
Time Machine (PG) 93min	12:00, 2:30, 5:00, 7:30, 10:00
5 Men With Brooms (14A) 101min	12:40, 3:10, 6:10, 9:10

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Neutron: Boy Genius (CO) In this A. Davis's computer-animated film based on the cable TV series, a brilliant young inventor creates a handy when aliens kidnap his neighbour.

Lord of the Rings: The Fellowship of the Ring (CO, FP) Elijah Wood, Ian McKellen, Sean Bean and Christopher Lee star in Peter Jackson's epic adaptation of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy an evil, all-powerful ring.

Return to Neverland (FP, GR) Disney Studios' sequel to their 1953 animated classic *Peter Pan*, set during the London Blitz, in which Wendy's niece Jane is kidnapped by Captain Hook and must be rescued by Peter Pan.

Monster's Ball (CO) Billy Bob Thornton, Halle Berry, Heath Ledger, Peter Boyle and Sean Combs star in *Everything Put Together* director Marc Forster's acclaimed drama about a racist Death Row prison guard who finds himself falling in love with the African-American widow of a man he has recently helped put to death.

Monsters, Inc. (GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Dinklage and David Silverman's computer-animated comedy about a little girl

who accidentally steps through a portal into Monstropolis, the world all the creatures who lurk under beds and inside closets call home.

The Mothman Prophecies (CO) Richard Gere, Laura Linney, Will Patton and Debra Messing star in *Arlington Road* director Mark Pellington's eerie thriller, based on John Keel's 1975 nonfiction book, about a newspaper reporter investigating alien sightings in a small town in West Virginia.

Queen of the Damned (CO, FP) Aaliyah, Stuart Townsend, Margarite Moreau, Lena Olin and Vincent Perez star in *In Too Deep* director Michael Rymer's adaptation of Anne Rice's gothic horror novel about an ancient Egyptian vampiress who rises from her 6,000-year-long slumber and immediately starts plotting to rule the earth alongside rock star vampire Lestat.

Return to Neverland (FP, GR) Disney Studios' sequel to their 1953 animated classic *Peter Pan*, set during the London Blitz, in which Wendy's niece Jane is kidnapped by Captain Hook and must be rescued by Peter Pan.

The Royal Tenenbaums (FP) Gene Hackman, Gwyneth Paltrow, Ben Stiller, Luke Wilson, Owen Wilson and Anjelica Huston star in *Rushmore* director Wes Anderson's offbeat, whimsical comedy about the patriarch of a celebrated family of child prodigies who makes a last-ditch attempt to heal his relationship with his estranged offspring.

Snow Dogs (CO, FP, GR) Cuba Gooding Jr., James Coburn and Graham Greene star in *Jingle All the Way* director Brian Levant's family comedy about a big-city writer who decides to participate in Alaska's grueling 17-day-long Iditarod dogsled race. Very loosely based on Gary Paulsen's book *Winterdance: The Fine Madness of Running the Iditarod*.

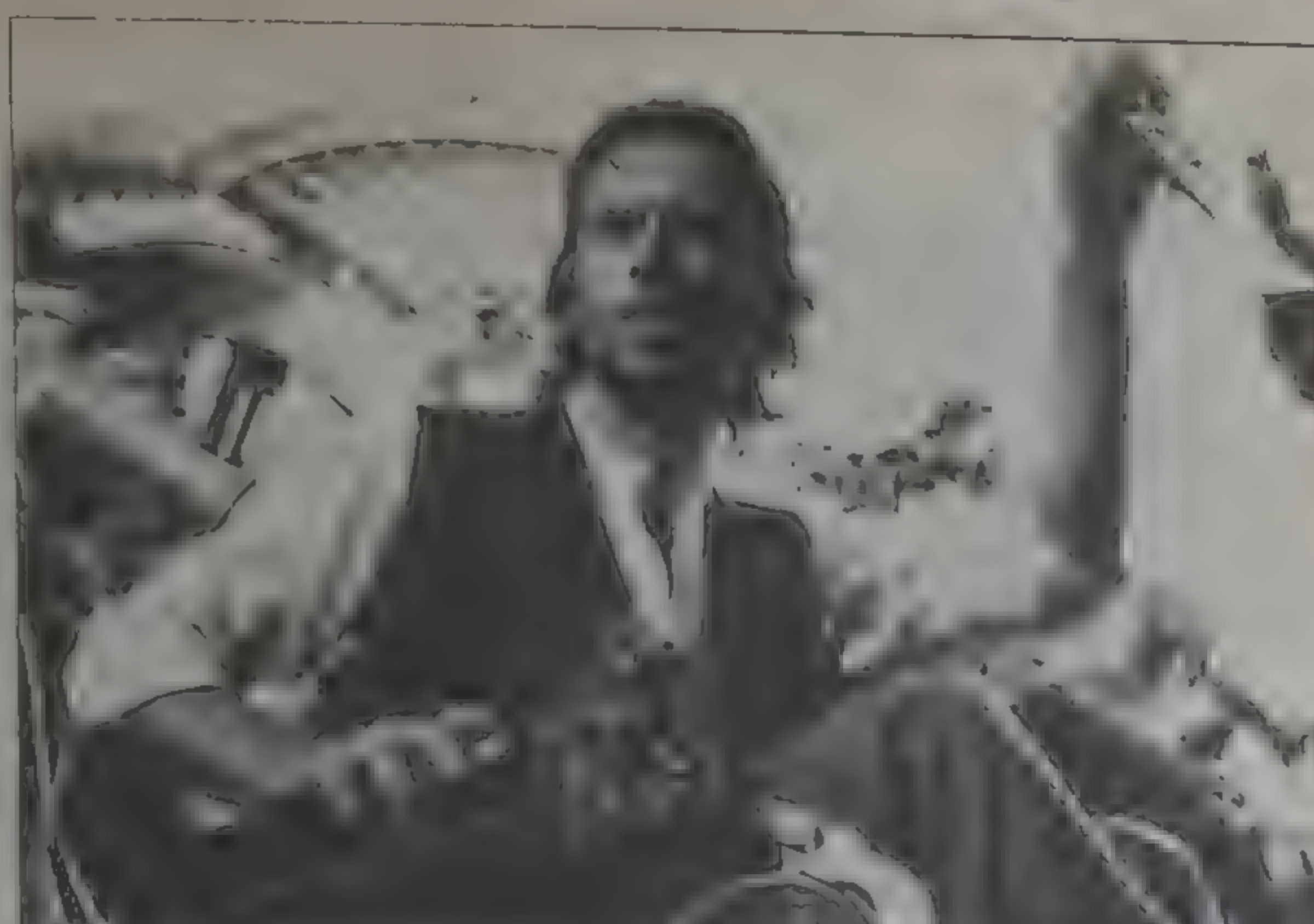
Super Troopers (CO, GR) Jay Chandrasekhar (who also co-wrote and directed), Marisa Coughlan, Brian Cox and Kevin Heffernan star in this wacky comedy about a gang of fun-loving Vermont State Troopers who fight back when budget cutbacks threaten the elimination of their unit.

A Walk to Remember (CO, FP) Mandy Moore, Shane West, Peter Coyote and Daryl Hannah star in *The Wedding Planner* director Adam Shankman's small-town teen romance about a rich boy and a minister's daughter falling in love while preparing the annual Christmas pageant. Based on the novel by Nicholas Sparks.

We Were Soldiers (CO, FP) Mel Gibson, Barry Pepper, Sam Elliott, Greg Kinnear, Chris Klein and Ken Russell star in *The Men in the Iron Mask* director Randall Wallace's patriotic Vietnam War flick about the month-long Battle of Ia Drang, in which 450 U.S. soldiers found themselves outnumbered by 2,000 North Vietnamese regulars. Based on Harold G. Moore and Joseph L. Galloway's book *We Were Soldiers Once... and Young*.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM: 484-8581



Those of us whose first exposure to Guy Pearce was through his sexually ambiguous roles in Australian comedies like *Dating the Enemy* and *The Adventures of Priscilla, Queen of the Desert* would probably not have predicted his emergence as the star of Hollywood period action pictures like *The Count of Monte Cristo* and the newest screen version of H.G. Wells's *The Time Machine*. (He's sort of become a 21st-century version of Stewart Granger.) In *The Time Machine*, he's Dr. Alexander Hartdegen, whose souped-up Victorian armchair transports him into the middle of all sorts of wild time-travelling adventures. Now here's a pose: If Pearce's character had access to that device in *Memento*, would it have done him any good?

FILM LISTINGS

Showtimes for
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Thu, March 14, 2002

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THE FELLOWSHIP OF THE RING

Violent scenes throughout. THX 12:45 5:00 9:00

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THE EDMONTON ART GALLERY

JADE

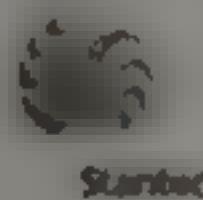
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The Carson show

Kaiulani Lee Springs
into action with
Rachel Carson tribute

BY DAN RUBINSTEIN

"Those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts." —Rachel Carson

Fifteen years ago, Broadway actress Kaiulani Lee felt hampered in by her suburban "cockroaches and Little League" exposure to nature. She wasn't fulfilled by sporadic forays to the mountains with her children and grew increasingly frightened over stories about the fledgling days of genetic modification and cloning her environmental attorney husband was bringing home. So she decided to stop making like an activist and get reconnected to the earth using her craft.

Lee wanted to mount a show about the life of pioneering American environmentalist Rachel Carson, whose controversial 1962 book *Silent Spring*, about the devastating effects of pesticides, introduced the term "ecosystem" into the language and is considered by many to be a cornerstone of today's environmental movement. Lee's first task was to find

a playwright capable of weaving stories about and by Carson into a lively script. She wasn't having much luck. Then legendary former *New Yorker* editor William Shawn, who had published some of Carson's work in serial form, suggested that Lee go ahead and write the play herself.

"He said, 'If you quit your day job on Broadway to write this play, I'll help you edit it,'" recalls Lee, who met William Shawn through his actor son, Wallace. Buoyed by this encouragement from such an eminent literary figure, Lee took a "gigantic" leap

theatre

of faith and gave the producers of *Aristocrats* her two weeks' notice. Summoning playwright skills she'd developed by "osmosis" from two decades spent on the stage ("I understood the architecture of a play—that was a gift") she started sifting through and selecting material from Carson's extensive library. When a friend asked her how she could avoid creating a dry play about a woman who was very private, who evaded attention and was essentially a hermit, Lee replied, "Well, it's about the end of the world—that's dramatic."

In January of 1992, after three years of driving everybody close to her bananas and scrapping countless

handwritten drafts, Lee received a phone call from somebody organizing a conference for families who had been hurt by chemical pesticides. The conference was set for March. When Lee was asked to write a play about Carson, be ready? "When I remember," Lee says about her decision in front of a couple thousand people in the grand ballroom of a large hotel, "is looking out at the audience at the end of the show and being amazed that I'd gotten through it."

Now museum, now you don't

She's also amazed at what's happened since then. *Sense of Wonder* has evolved into a word-of-mouth juggernaut. Without having to pitch the show, Lee has been asked to perform for groups, universities, museums, theatres and governments across North America. (One of the strangest shows was at an American museum funded by biotech giant Monsanto. Lee was leery when she saw all the executives with their briefcases sitting in the front row, but after the performance several approached her saying they knew nothing about the environmental issues raised by the show—she was in a town where Monsanto's Tupperware division was headquartered. "We make plastic dishes," they told her.)

Lee has done about 30 shows a year over the last decade, a flurry of touring so hectic that she's had to step away from her stage and film television career (which has included roles in movies like *A Civil Action* and shows like *Law and Order*). But on a phone from her home in Arlington, Virginia—part of the D.C. megalopolis—Lee sounds thrilled about embarking on the trip that will bring *Sense of Wonder* to Alberta for the first time. "I haven't stopped," she says, "just keep going. And I love it."

Silent strength

Growing up on the coast of Maine, Lee says she always sought education and solace in nature. Living in Manhattan and Arlington restricted her access to wilderness, which is why she felt so drawn to the writing of Carson, who began morphing her love of marine biology and zoology into prose while living in a cabin on the New England seaboard in the 1920s. "She changed the course of nature writing," Lee says about Carson, who died in 1964 and was named one of *Time* magazine's "100 Most Influential People of the Century" last year.

Even before *Silent Spring* was published, Carson was the subject of an all-out sabotage campaign led by the U.S. chemical industry. With

SEE PAGE

It's only Rock and Roll, but I revived it

Baby and
Thompson revive
Bogosian Fringe
—six months later

PAUL MATWYCHUK

Just the good news: when actor Jeff Halaby and director I. Jordan Thompson staged Eric Bogosian's 1991 play *Sex, Drugs, Rock and Roll* at the Fringe last year, the show received excellent reviews and, even amidst a lineup of traditionally clogged with "one-man shows, quickly distinguished itself from the pack as one of the must-see shows of the festival. Now the bad news: their venue was Acacia Hall.

Thompson and Halaby agree that the intimate venue probably heightened the impact of Bogosian's four-face writing and Halaby's aggressive performance, but with only 80 seats available for each performance of the in-demand show, production likely only realized a fraction of its box-office potential. They've decided to restage the play for a 10-show run starting this week at the Arts Barns—banking that the show still has enough momentum six months later to attract an audience. "The Fringe is such a different environment," Thompson says. "But the people who came to the show really loved

it, and they really loved it because it was so well-performed. We packed the house every night, and we had to turn away countless people because we just couldn't accommodate them. But we know it wasn't just a buzz thing; the show is still good, the performance is still good, so I'm not worried."

The show was certainly designed as an actor's showcase: Halaby plays 11 characters in a series of savagely satirical monologues, from an aggressive New York City panhandler, to an aging, ex-addict British rock star lazily describing his recent charity work to a TV interviewer, to

[preview] **theatre**

a yammering yuppie organizing his life via cellphone. (At one point, he tells his wife that of course he'll remember they're having sex that night—he'll enter it in his day-timer.) The show could almost have been titled *Assholes on Parade*, but Halaby is reluctant to dismiss the characters as easily as that.

Internal affairs

"You have to care about these people," he says. "They're part of everyday life. I mean, I think that's where a lot of the problems lie in society today. The things we don't want to deal with, we can easily throw aside. If you're walking down the street

and you see some kind of street character, it's easy if you don't want to deal with him just to cross to the other side. This show begins with a homeless guy on the street and you have to listen to him. Plus, the assholes in the play don't think they are assholes! And if the characters have a darker side, it's a darker side that's in everybody."

"And as a playwright," Thompson adds, "Bogosian has said it wasn't an external exploration but an internal one. In his notes to the play, he says he took his own darker, more disturbing traits and solidified them into realistic characters. The whole idea of having them come along in sequence was so they'd bang up against one another and see what insights or questions they'd inspire."

Sex and the single guy

This is the second Bogosian play Halaby and Thompson have worked on—a few years ago, they staged a production of *Talk Radio* that, while they're proud of it, they agree that, in hindsight, their attempt to modernize some of the cultural references in the script was probably a mistake. With *Sex, Drugs, Rock and Roll*, however, they feel much more in command of the material; if anything, they say, this production will be stronger than the Fringe version. "If there was nothing for us to discover in the play a second time,"



He goes to 11: Jeff Halaby in *Sex, Drugs, Rock and Roll*

Thompson says, "then we probably wouldn't want to touch it. We're finding more levels in it all the time. And the audience helps so much—the audience is such a big part of the show and with only six shows at the Fringe, there were still discoveries waiting to happen when we closed."

"By the sixth show, I felt like I was just getting started," says Hala-

by. "Having done it before, I'm much more confident in its capacity to entertain. I had no idea it was going to get that wonderful response until I actually did it. Now that I know people will love it, I feel like I can really just kick it in the ass." ☐

Sex, Drugs, Rock and Roll
Arts Barns • Mar 7-16 • TIX on the
Square (420-1757)

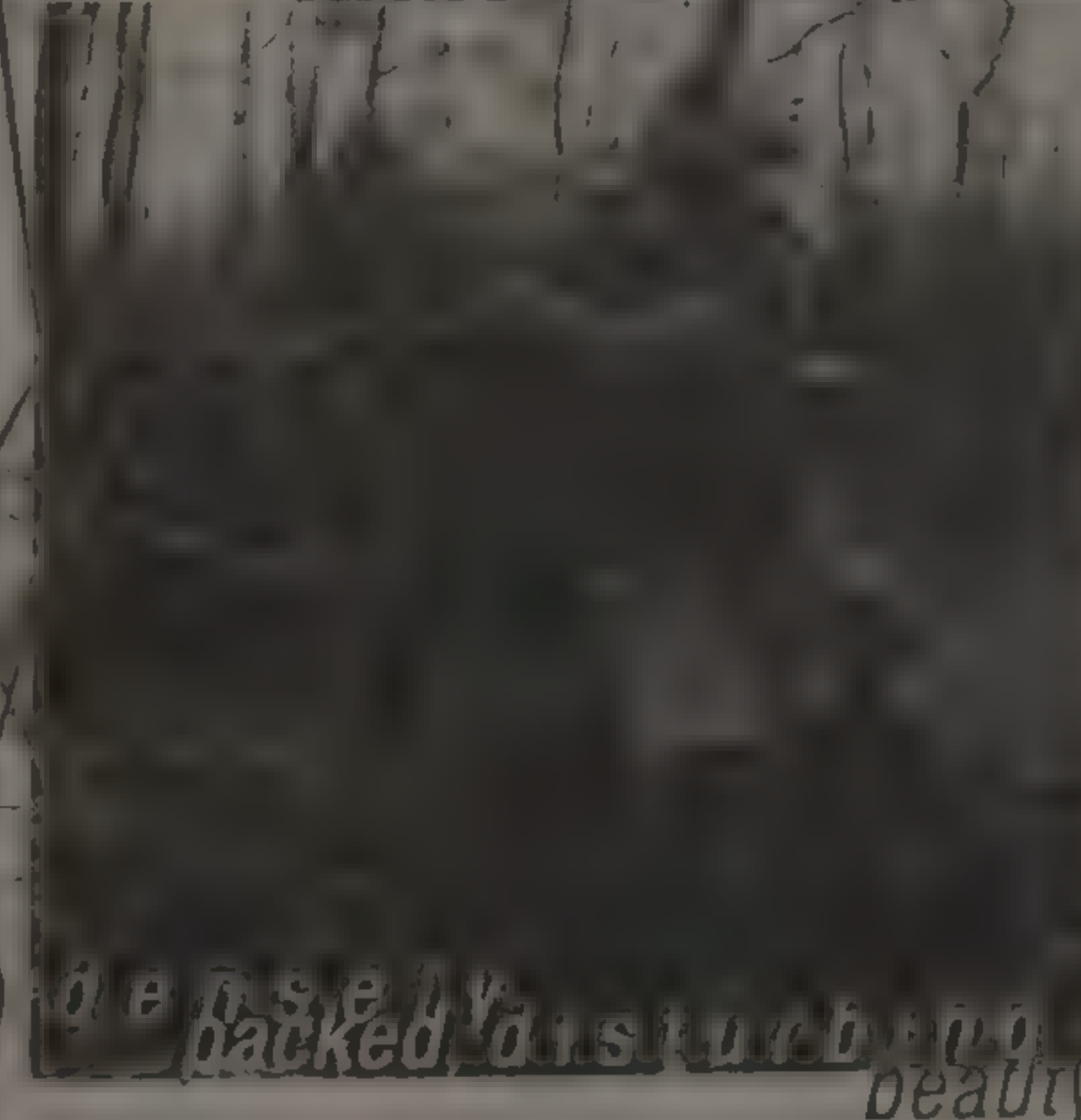
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Brian Webb
DANCE COMPANY

March 15 & 16
8:00pm

Resistance
KAEJA d'DANCE



Sponsored By The Stollery Foundation

John L. Haar Theatre
GMC - Jasper Place
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Resistance KAEJA d'DANCE

The Brian Webb Dance Company is very happy to be introducing Kaeja d'Dance to Edmonton audiences. The company's dance *Resistance* is a masterpiece that is on a North American tour after extremely successful European presentations. When I witnessed its power at the Canada Dance Festival in 2000, I couldn't quite believe it. It took a dance form - contact improvisation - that I am not particularly interested in and used it as a base for one of my most profound dance experiences! And, I was not alone. Many audiences have been moved by it.

"Beautifully evocative, powerfully realized and ultimately uplifting work. (*Resistance* is) elegant and athletic, explosive and restrained...a celebration of the strength of the human spirit against all odds." LISA TRAIGER, WASHINGTON POST.

Allen Kaeja and his wife Karen are the artistic directors of the company. Allen is a second generation Holocaust survivor. His father came to Canada after the war to start a new life that also included a second family. Allen's work is inspired by conversations with his father and other survivors. His work in this area was awarded the UNESCO citation as a partner in the International Year for the Culture of Peace, 2000.

Resistance is the culmination of so much research including extensive visits to the Holocaust Centre in Washington, D.C., and it ends a cycle of work that includes three other dances. I think that it is important to note that the dance reaches people everywhere. Every written review speaks of its dignity, its humanity, its poignant beauty. *Resistance* is also an intense development of dance vocabulary. The six dancers are really incredible. "Explosive, physically risky performances... the benches move with the same speed and precision as the dancers." SHANNON RUPP, OTTAWA CITIZEN.

When art is created from a profoundly personal perspective, it encourages viewers to respond with an equally personal force. This dialogue or conversation between the art and the viewer is one of the most important aspects of the post modern aesthetic. To find commonalities so that we may all tell our story brings us together in a positive way.

While in Edmonton, Kaeja d'Dance is in residence at the Victoria School of the Visual and Performing Arts. They will work with students there and create a short work to be performed at each presentation. Allen and Karen are considered experts in contact improvisation, the form that is based on movement being initiated by physical contact with another dancer. They are able to take their information and make it relevant to a defined piece of choreography. They have taught all over the world. They will give an artist talk at the Jasper Place Campus of Grant MacEwan College at 7:00 p.m. on March 14. They will also be in residence at the Edmonton Jewish Community Centre on March 10. They desire to talk about their experiences and their art as well as to engage you with the company's most powerful performance of *Resistance*.



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THEATRE NOTES



all the
world is
a stage

BY PAUL MATWYCHUK

Rapid fire theatre?

Over the Edge with 4-Play • Catalyst Theatre • Fri, Mar 8 • preVUE
"It is insane," replies Ron Jenkins when I ask him about the challenges that face any director foolish enough to agree to participate in Catalyst Theatre's yearly fundraising event *Over the Edge with 4-Play*. "You have an hour, they're all difficult actors, the writers won't let you change a word, the designers design their work before you even get a chance to read the play, everyone in the room has an ego the size of Red Deer. And then people stand around and watch you direct!"

Jenkins is being more than a little facetious, but when you're helping to get four brand-new plays written, designed, rehearsed, performed, reviewed and awarded prizes in less than 15 hours, a sense of facetiousness probably helps break the tension. The event begins at 9 a.m. on Friday, as four hardy playwrights (this year, it's David Belke, Wes Borg, Conni Massing

and Stewart Lemoine) gather in Catalyst Theatre, where they are assigned a first line of dialogue as well as a prop that they must incorporate into the action. They then spend the next three hours hunkered over their computer terminals, sunk deep in a collective creative frenzy. Once the writers are finished, the scripts are printed out and distributed, one each to four teams of set and costume designers who then get two hours to work their magic on whatever nearby materials they can scavenge. After that, the four directors—Jenkins included—each get 105 minutes to read their assigned scripts and rehearse them with their four-member casts. At 9 p.m., the plays are performed in all their ramshackle glory, reviewed by a blue-ribbon panel of judges and, if they're lucky, awarded one or more of the handmade "Curling Awards" sometime around midnight.

Jenkins must be doing something right; he's won the Foremost Director prize the last two years in a row. (Last year, he shared the prize with Jan Selman.) He says his method for directing *4-Play* scripts is the same as the method he employs during the regular season: "I say, 'Faster, harder, funnier!'" he says. "And then I leave it to the actors to sort the rest of it out." If he's telling the truth, he couldn't be leaving the material in better hands—the performers at this year's show are Kate Ryan, Andrea House, Jeff Haslam and John Kirkpatrick. Hoping to unseat Jenkins from his throne, meanwhile, are Brian Deedrick, John Hudson and Daniel Cournoyer. (I myself will be defending my title as Foremost Reviewer against the same formidable field of opponents I beat out last year:

Colin MacLean, Pamela Anthony and Eva Marie Clarke. Clarke, by the way, has repeatedly promised to give me a much tougher fight this time out, claiming her performance in 2001 was hampered by a serious case of jet lag. If her reviews on Friday night are half as creative as her excuses, I may be in serious trouble.)

Tickets for the much-anticipated event—if indeed there are any left—are \$25 and can be obtained by calling 431-1750. Not only does your ticket get you into the show, but it entitles you to drop by the Catalyst anytime during the day to watch the frenetic preparations.

And what about you, Ron Jenkins? Do you have any final words? "Yes," he says. "I just want to say, if someone writes a musical and I get assigned to direct it, I will storm out of the building. Or at least throw a huge hissy fit."

Is there a Mieko in here?

Two Edmonton theatre companies made important announcements last week about their creative teams.

First comes the news from Workshop West Theatre that Mieko Ouchi will be joining their team as playwright-in-residence, replacing outgoing PIR Vern Thiessen. Ouchi's résumé includes work as a film director (including the charming short *Samurai Swing*, starring Tim Tamashiro), a director (from the Sterling Award-winning plays for young audiences *Naomi's Road* and *Are We There Yet?* to José Teodoro's memorable, haunting 2001 Fringe hit *Slowly, An Exchange Is Taking Place*) and an actor/playwright (including one of the three segments

in *Rice* and the much-buzzed-about *The Red Priest (Eight Ways to Say Goodbye)*, a two-hander inspired by the life of Antonio Vivaldi which premiered in 2000 at the Kaboom! Performance Series and has gone on to attract interest from Alberta Playwrights Network and the National Arts Centre).

Ouchi's duties at Workshop West will include writing a new play and assisting artistic director Ron Jenkins with play development and general dramaturgy. Thiessen, meanwhile, will mark the end of his productive tenure at WWT with the company's Canadian premiere of his play *Apple*, running from April 11 to 21.

Second is the announcement from the Citadel that they have secured the services of artistic director Bob Baker for another five years, until June of 2007. Since coming on board with the Citadel in 1999, the onetime AD of Edmonton's Phoenix Theatre has programmed the Citadel season with a shrewd mix of familiar crowd pleasers (*Camelot*, *Little Shop of Horrors*, *A Christmas Carol*), highly praised contemporary works (*Wit*, *Art*, *The Beauty Queen of Leenane*) and riskier more controversial fare (*Popcorn*, *Betty's Summer Vacation*, *Doing Leonard Cohen*). In the process, he's revitalized the Citadel's public image and earned the building a host of Sterling Awards to boot—between *Popcorn* and *Little Shop of Horrors*, the Citadel practically swept the ceremony his first season on the job. His spectacular production of the musical *Cabaret* looks like the show to beat at the Sterlings this year as well.

Baker will announce the 2002-2003 Citadel season at the end of March. ☺

Sense of Wonder

Continued from page 42

from Washington, companies threatened legal action and denigrated the author as an unqualified "hysterical woman" despite her scientific credentials. The book became a best-seller, however, and Carson's critics were silenced like the birds killed by DDT exposure at the heart of her narrative. "She wrote beautifully and she became an advocate," says Lee. "She was one of the first people to bring out the interrelatedness of all life; she made it a topic for the general public at a time when science was becoming very myopic."

"She said we all have to be conscious of the decisions we're making," continues Lee, who flushed out details about Carson's life not only through her published work but also personal interviews with people who knew her and letters and journals loaned by Carson's publisher, Paul Brooks. "I fear that her work might have been lost," says Lee, who reports a surge in interest in Carson's life as the environmental movement grows wider and deeper. "She had an enormous impact. Perhaps most importantly, because she worked alone, not in an organization, she shows young people that an individual can make a difference." ☺

Sense of Wonder

Robertson-Wesley United Church
(10209-123 St) • Sat, Mar 9 (8pm)
• Tickets: \$20 (available at Mountain
Equipment Co-op)



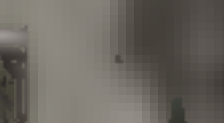
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ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 186-106 St., 488 G-6611, 488-5900. **SYMBOL OF QUALITY** Mar. 9-Apr. 27. **THE DISCOVERY GALLERY** •CLAY OUT OF PROVINCE: Pauline Pelletier, Second Sole, Peter McLaughlin. Mar. 9-Apr. 27.

CITADEL THEATRE Rice Theatre Lobby, 98-101A Ave. **DOING LEONARD COHEN—THE EXHIBITION:** Featuring the work of 13 artists to coincide with One Yellow Rabbit's production of *Doing Leonard Cohen*. Until Mar. 17.

CYBERTOPIA INTERNET CAFÉ 11607 Jasper Ave. **PLAYING WITH ABSTRACT:** Children's stories, abstract paintings by Chris Chalfoux. Until Apr. 14.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. Exhibition of embroidered names, stainless steel knuckles and large photographs by Dean Drever. Until Mar. 16.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •**JADE: THE ULTIMATE TREASURE OF ANCIENT CHINA:** Until Mar. 24. •**SHUI-BO WANG: SUNRISE OVER TIANANMEN SQUARE:** Until Mar. 24. •**JOE NORRIS-PAINTED VISIONS OF NOVA SCOTIA:** Until May 5. •**EAG Theatre.** THU 21: Noon program: *Folk Art Found Me*, video and talk by Harold Pearce. •**IN THE KITCHEN: LIFE FORMS:** New works by Gloria Mok. Until Mar. 24. •**CHILDREN'S GALLERY FROM HEAD TO TOE:** Created by Lisa Murray. Until July 28. •Admission \$8 adult; \$5 student/senior; \$3 ages 6-12, kids under 5 free. \$19 family.

FAB GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. **CASH POINT: PAINTING:** Group show, Department of Art and Design painters. Until Mar. 17. Opening reception THU, Mar. 7, 7-10pm.

PORT DOOR 10308-81 Ave., 432-7535. Homo soapstone carvings (human, bears, walrus, seals, birds, Inukshuk) by M. Iyayuk. West Coast Indian and Eskimo silver jewelry by L. Descoteaux.

THE FRINGE GALLERY Bsmt., 10516 Whyte Ave., 432-0240. Open daily 9:30am-11pm. Closed Sunday. **OVER EARTH, UNDER THE SKY:** Installation, multimedia by Michelle Boyle. Mar. 30. Opening reception SAT, Mar. 9, 2-5pm.

GENERATIONS GALLERY 5411-51 St., Stony Plain, 963-2777. Recent paintings by Carol Wylie. Works in wood by Ralph Reichenbach. Until Mar. 25.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-0666. Open Wed 11am-4pm, Sat 12-3pm or by appointment. •**SPRING SHOW:** Mar. 9-Apr. 6. Opening reception SAT, Mar. 9, 1-4pm.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. **EQUILATERAL:** Emerging artists working in photo-visual media. Until Mar. 16.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. **SPRING DEBUT:** Arts and crafts by members who attend classes at the centre. Mar. 13-Apr. 4. Open house, WED, Mar. 13, 10-8:30pm.

JOHNSON GALLERY •7711-85 St., 465-171. Open Mon-Fri 8am-5:30pm; Sat 10am-5pm. Watercolours by Vija Finyers, Jim Hager, Meredith Evans. Edmonton scene photographs by John Johnson; pastels by Audrey Planmuller; pottery by Helena Ball. 1617-80 St. Open Tue-Fri: 9:30am-5pm; Sat 9:30am-4pm. Oil paintings by Jay Pemberton and Wendy Risdale; prints by Toti; pottery by Peggy Heer.

ATTITUDE 53 10137-104 St., 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. **JOE:** Installation by Jewel Goodwyn and Andrew Harwood. A humorous exploration of sexualized imagery. Until Mar. 30. **PROJECT ROOM: THE DOCTORED MENTARY OBJECT:** Photographs by Edmonton artist Daniel Robinson. Until Mar. 30.

MULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **GIFTS FROM THE LAND - A SHOW OF NEW DONATIONS:** New donations from professional Edmonton artists to a hospital collection. Until Apr. 7.

MILNER ART GALLERY Stanley Milner Theatre Foyer Lobby, Sir Winston Churchill Square. **TOUCH:** Photo-realistic

paintings and drawings by Katarah Vedda. Until Mar. 28.

MOUNTAIN FOODS CAFÉ - JASPER Connaught Drive, across from the Via Station. **KUNST AUSSTELLUNG EXHIBITION WALL:** •Pastels by Hinton artist Norene Cooper. Until Mar. 11. •Pottery by Jasper artist Rose Bauer. Mar. 12-Apr. 8.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. St. Albert Community Services exhibition. Mar. 13-30.

RED GALLERY AND STUDIO 9621 Whyte Ave., 439-8210. Open Tue-Sat 11am-5pm. Recent domestic landscapes, portraits and still lifes by Christl Bergstrom. Ongoing.

RIGOLETTO'S CAFÉ 10068-108 St., 426-2122. Open Mon-Sat 11am-2am. **DAMSELS IN DISTRESS:** Exhibition and sale of funky paintings by Christine Frost.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. **CELEBRATING 90 YEARS FROM HIS STUDIO:** Solo retrospective exhibition of lithographs, sculpture, paintings and hooked rugs by Alberta artist John Snow. Mar. 9-26. Opening reception SAT, Mar. 9, 1-4pm. Artists son John Snow Jr. will be in attendance.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. **SPECK:** Print installation by Barbara Balfour of Toronto. Until Apr. 6. Opening reception, THU, Mar. 7, 8pm. Artist in attendance. •**Fine Arts Building, Room 2-20, U of A.** Barbara Balfour will give a talk on her work. THU, Mar. 7, 5pm.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. **NEW ASPECTS:** Oil paintings, watercolours and mixed-media works by various artists.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glass-works, sculptures and ceramics by various artists.

UNIVERSITY EXTENSION CENTRE GALLERY 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. Alberta water-colour tradition. Until Mar. 26.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. •**TWO TO CONTOUR:** New figurative work by Edie McIntyre and Gerald St. Maur. Until Mar. 26.

THE VAAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **GYPSY MESSENGER:** Photographic documentation of gypsies by Sima Khorrami. Until Mar. 14.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. **9TH ANNIVERSARY SHOW:** Featuring paintings by Gregory Hardy, Bobbie Burgers, David Alexander, Graham Peacock, sculpture by Clay Ellis and Isla Burns. Until Mar. 8.

THE WORKS GALLERY Main Floor, Commerce Place (beside ICON Hair), Jasper Ave., 421-1591. Open Mon-Sat 10:30am-4:30pm. Commercial Interest, an exhibition by Hri Neil. Until Mar. 27. Opening reception THU, Mar. 7, 7-9 pm.

DANCE

BRIAN WEBB DANCE COMPANY Grant MacEwan College, Jasper Place Campus, John L. Haer Theatre, 497-4416. **KAEJA D'DANCE-RESISTANCE:** FRI, Mar. 15-SAT, Mar. 16.

EDMONTON HIGHLAND DANCING ASSOCIATION •Bev Facey High School 99 Colwill Boulevard Sherwood Park. Open Highland Dancing Competition. SAT, Mar. 9, 9am-5pm. \$2. •**The Provincial Museum of Alberta Theatre,** 12845-102 Ave. The 40th Northern Canadian Highland Dancing Championship. SUN, Mar. 10, 8am-4pm. \$2.

GRANT MACEWAN COLLEGE John L. Haer Theatre, Jasper Place Campus, 10045-156 St., 497-4393. **Community Spirit:** Workshops and performances by local dance companies. SAT, Mar. 9. Workshops 2:15-3:45pm. Performance 9pm. TIX \$10 adult, \$5 student/senior.

PEDRO GUASP SPANISH DANCERS Provincial Museum Auditorium, 12845-102

Ave., 444-1937. **FLAMENCO SHOW:** Proceeds go to the Hispanic Catholic Church of Edmonton, Our Lady of Guadalupe. SUN, Mar. 17, 4pm. TIX \$10.

THEATRE

ANNE Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By Paul Ledoux. Adapted from the novel *Anne of Green Gables* by L.M. Montgomery. Until Apr. 7.

THE BIRTH OF ROCK 'N' ROLL Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Welcome back to the '50s. Attend the grand opening of ROCN, the newest radio station in town. Until Apr. 14.

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

DEEP SPACE KLEIN Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. It's 2075 and Klein is running for election aboard his orbital flagship the Deep Space Klein. Until May 4.

DOING LEONARD COHEN The Citadel, Rice Theatre, 426-4811. Adapted by Blake Brooker. Presented by One Yellow Rabbit. A radical approach to Canadian poetry, an unorthodox staging of Cohen's work. Until Mar. 17.

THE DRAWER BOY Citadel Shctor Theatre, 9828-101A Ave., 426-4811. By Michael Healy. Comedy. On a small farm, lies can heal and the truth can tear everything apart. Mar. 16-Apr. 7.

HONOUR 10329-83 Ave., 433-3399 ext. 3. Presented by Shadow Theatre. By Joanna Murray-Smith. After 32 years of faithful marriage to his wife, Honour, Angus inexplicably falls in love with a woman his daughter's age. Lives are changed, beliefs challenged, and nothing will ever be the same. Mar. 14-31, Tue-Sat 8pm; Mat Sat and Sun 2pm. TIX \$15, \$12 student/senior/equity member. Tue evening Two-for-one; Sat mat pay-what-you-can.

HURRAY FOR JOHNNY CANUCK Jekyll and Hyde Pub and Restaurant, 10610-100 Ave., 477-0828. Presented by Image Theatre. A comedy cabaret. By Ken Cass. Mar. 12-16 and 19-23, 8pm. TIX \$12 Tue, Wed, Thu; \$15 Fri Sat @ door.

A MIDSUMMER NIGHT'S DREAM Arts Barns Transalta Stage Right, 10330 84 Ave., 420-1757. Presented by Sound & Fury Theatre. By Shakespeare. Until Mar. 17. Thu-Sat, 8pm; pay-what-you-can matinee, Sun, Mar. 17, 2pm. TIX \$12 adult, \$10 student/senior @ TIX On The Square. Special group rates available.

MUMP AND SMOOT IN FLUX The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Michael Kennard and John Turner. "Clowns of horror" return from their home planet Umno. Until Mar. 10. Tue-Sat, 8pm; Sun mat 2pm. Not for children.

A NEVER ENDING STORY Unitarian Church, 12530-110 St., 458-0816. Presented by Ad Hoc Theatre. Songs and stories of love through the ages. Sat, Mar. 9, 7pm. TIX Pass-the-Hat.

OVER THE EDGE WITH 4-PLAY! Catalyst Theatre, 8529-103 St., 431-1750. Join Peter Brown, Ron Wilson, David Belke, Wes Borg, Conni Massing, Stewart Lemoine, Brian Deedrick, Ron Jenkins, John Hudson, Daniel Courmoyer, Kate Ryan, Andrea House, Jeff Haslam, John Kirkpatrick, Colin MacLean, Eva Marie Clarke, Pamela Anthony, Paul Matwychuk, Randall Fraser, Narda McCarroll, Scott Peters, Harvey Anderson, Roger Schultz, Darrin Hagen, Marian Brant, Ed Ellis, Alastair Elliot... and more! Fri, Mar. 8, 9:30pm. TIX \$25.

A SENSE OF WONDER Robertson-Wesley United Church, 10209-1235t. Presented by Sierra Legal Defence Fund (SLDF). A tribute to the life and work of pioneering environmentalist Rachel Carson. Sat, Mar. 9, 8pm (includes after-performance discussion with the actor).

SEX, DRUGS, ROCK AND ROLL Arts Barns in Old Strathcona, 10330-84 Ave., 420-1757. Presented by Snooze, Ya Lose. By Eric Bogosian. Eleven different characters, each one reveling in—or suffering from—the effects of Sex, Drugs and Rock 'n' Roll. Until Mar. 17, Tue-Sat, 8pm; no performance Mar. 13; Sun, Mar. 17, 2pm. TIX \$14 (Mar. 12 two-for \$20), @ TIX on the Square.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

ROCKIE HOROSCOPE

By ROCKIE GARDINER

♈ ARIES (Mar 20-Apr 19): Tearing down walls might seem a little extreme, but there's a good chance you'll feel an inexplicable urge to expand beyond the confines of your usual habitat. Consider going camping instead of demolishing what exists. You can still spend excessive amounts of money on equipment so that after the urge abates, you'll have something to show besides an unholy mess in the kitchen. If you're also in an entrepreneurial frame of mind, make a sincere effort to keep business expenses in check, too.

♉ TAURUS (Apr 20-May 20): Bulls might not be on an ambitious home-improvement kick like Rams are, but while your affectionate Venus ruler is in Aries and sexy Mars (the Aries ruling planet) is in Taurus, both signs have a lot in common. Now is a good time to get together and apply this relatively rare synergy to your mutual benefit. Maybe you'll become good friends. Because a constructive earth sign is usually more practical than excitable, enthusiastic fire, be sure it's you who's keeping an eye on the bottom line.

♊ GEMINI (May 21-June 20): It's been a long time coming, but your Mercury ruler finally leaves the airy atmosphere of Aquarius and dives deep into the imaginative, emotional waters of Pisces on Monday. Your focus is bound to change as the emphasis shifts from entertaining an idea to attaining an ideal. Remind yourself, as Mercury forms a favourable trine to Jupiter late in the week, that your ideal is not simply pie in the sky. The supportive trine aspect is as rewarding as you're likely to see until mid-summer, but for now it doesn't encompass partnership matters.

♋ CANCER (June 21-July 22): You and Gemini are currently on the same wavelength, while you and Aries are not. Don't let an overeager Ram push you into a position that makes you uncomfortable or depends on catching a lucky break. While you're not in harm's way, stressful planetary aspects to protective Jupiter in your sign can be very expensive, especially since indulgent Venus is involved. However, if you're given a chance to show off your talents and inflate your ego, why would you resist? Try to exercise some self-control.

♌ LEO (July 23-Aug 22): Recreational sex and other people's money could easily be the combo that launches your next venture, but first ask yourself, "Is porn entertainment?" How you react to your sun ruler's troubling square to coercive Pluto this weekend may determine where the Pisces new moon cycle that begins on the 13th takes you. A sun-moon conjunction in your house of death, inheritance, taxes and mutual funds seems tailor-made for this time of year. Just remember to beware the Ides of March.

♍ VIRGO (Aug 23-Sept 22): For the rest of the month, the ball is in the other guy's court. Watch out for a stunning slam dunk when Pluto, representing your parents, and the Pisces sun, representing your significant other, test each other's strategies this weekend. Pisces, the sign ruling your allies, enemies, agents and attorneys, gains even more strength with the addition of your Mercury ruler's insight and intelligence on Monday. After the new moon on Wednesday, another chapter in your partnership (who knows with whom?) will begin.

♎ LIBRA (Sept 23-Oct 22): Because your Venus ruler can fall victim to Jupiter's excessiveness and exuberance, you'll have a hard time curbing your enthusiasm. While the two ancient "benefics" form a challenging square aspect midweek, trusting that luck is on your side can also get you in trouble. You'll spend more than you intend or blow a pleasant enough experience way out of proportion and think it's terrific. Should a job opportunity or chance to travel strike you as being too good to be true, it probably is.

♏ SCORPIO (Oct 23-Nov 21): Two things to watch out for: a questionable need to control a loved one and an unshakable belief that a favourite fantasy of yours or even a religious argument will be accepted hook, line and sinker (we're still in Pisces) by the person you're trying to sell. This is not the week to count on your inherent charm or remarkable staying power. Both Pluto and Mars, your co-ruling planets, face considerable challenges and while Scorpio, more than most signs, loves a battle to the figurative "death," the weapons appear to be stacked against you.

♐ SAGITTARIUS (Nov 22-Dec 21): Frivolous fun and games could cause peripheral damage to a romantic relationship or a long-term friendship when sociable Venus puts undue stress on your benevolent Jupiter ruler. No doubt you'll enjoy yourself, but you may also wonder if the pleasure was worth the cost. More serious consequences can result from the troublesome square between the Pisces sun and passionate Pluto in your sign. Does "cruisin' for a bruisin'" ring a bell? If you're thigh-high in a power struggle, give it a rest.

♑ CAPRICORN (Dec 22-Jan 20): Cozy up to your nearest, dearest Sagittarius and share the experience he or she is undergoing. Both can have similar reactions to the outrageous behaviour and foolhardiness being displayed over the weekend by those around you. While generous Jupiter in Cancer, the sign of your co-workers and partners, is prodded by self-absorbed Venus in Aries, there's bound to be a mess. Someone with a well-defined sense of responsibility will probably step in to clean it up. Guess who?

♒ AQUARIUS (Jan 21-Feb 18): Out of your head. After more than two months of drifting through your sign, Mercury finally moves out on Monday. Why is this a good thing? Because you won't have to go back and forth over teeny-tiny details reading endless pieces of paper anymore. Your mind is free to return to musical, chemical or image-related matters or to protesting society's ills. Maintaining a friendship or association with a group can be expensive right now, but not for much longer.

♓ PISCES (Feb 19-Mar 19): Call it synchronicity or coincidence, but isn't it interesting that the most violent, terror-inducing planetary aspect, a sun-Pluto square, occurs this Friday? Although it may be your birthday and a good reason to celebrate lavishly, the 8th is also International Women's Day and the focus of the campaign to end violence against women. Because crusading Mars in your money house forms a supportive sextile to protective Jupiter, you're sure to be generous. Pisces new moon on Wednesday; make a wish. ♀

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development. •**MRIYA EXHIBITION:** 1:100 scale reproductions of major airplanes, rockets and space technology. Models of the world's largest airplane AN-225 Mriya, and the Zenith rocket of Sea Launch. Mar. 9-June 21. FRI 8 (7:30pm): Shevchenko lecture with speaker Dr. Ostap Hawaleshka. Official opening of the Mriya Exhibition.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; children under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •Animals as Architects exhibit weekends, 1-4pm.

McKay Avenue School 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**CONNECTED VOICES:** Celebrating the women of St. Albert. Until Mar. 16. •**DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

ODYSSSEUM 11211-142 St., 452-9100. Open Sun-Thurs, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TransCanada PipeLines Gallery:** Space Place: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open daily 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. •**THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY:** •**BUG ROOM:** Live invertebrate display. Permanent. •**THE BIRD GALLERY:** Mounted birds. Permanent. •**SIX-TIES:** Elliot Landy's *Spirit of a Generation* Dylan, The Band and Woodstock. Until Apr. 1. •**LECTURES SNAPSHOTS** Lecture Series: Stories Behind the Scenes. FRI 15: Doug Owsam: *Born at the Right Time. A Look at Baby Boomers in the '60s.* TIX \$12 adult, \$10 student, senior \$10. •**Alice's Restaurant** (The Museum Café), 488-7333. Open Mon-Thurs 9am-8pm; Fri 9am-midnight (coffee-house evenings); Sat-Sun 10am-4pm. Until Mar. 22. Price: Included with admission. •TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free child 6 and under; \$30 family. TIX (until Apr. 1) weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free child 6 and under; \$22.50 family.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm): TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register. SAT 16 (2pm): Easter Bunnies. Stories, puppets and other fun. All ages.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Little Tales for Little People, 3-5 yrs. Until Apr. 11, Apr. 25-May 30. Stories, finger plays, and games. Parents and caregivers are welcome to join us. Drop-in. SAT 16 (2-4pm): Jam and Cookies: Customer Appreciation Day. Live music presented by Austin O'Brien High School. Weaving demonstrations by the Edmonton Weavers' Guild.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. •Raiders of the Lost Art. Saturday art classes for ages 4-5; 6-8 and 9-11. Drop-in youth workshops for ages 12 and up every Saturday. •Spring Break camps and classes. Mar. 25-28. Ages 6-12. Workshops for ages 13-17. Mar. 25-28.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN •Fine Arts Centre (Room TBA), University of Alberta, 454-8846. THU 7 (4:15pm): Discovery Group session (Grades 5-9): Computer Music: a tour of the electroacoustic facility in the U of A Department of Music, where you will have a chance to make

your own music. Free to EABC or AABC members. EABC memberships available. Pre-register.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Sat. activities ea. month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March.

HIGHLANDS BRANCH 6710-118 Ave., 496-1806. •Every Thu (10:15am): Totally Twos. Mar. 7-Apr. 25. •Every Tue (10:15am and 2pm): Pre-school Fun Time. Mar. 5-Apr. 23. 3-5 yrs. Pre-register. SAT 9 (2pm): Favourite Fairytales, 4-8 yrs. Pre-register. SAT 16 (2pm): Welcome the Spring, 5+ yrs. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every TUE (4-5pm): Play acting-Readers' Theatre workshop for kids, 10-12 yrs. Until Mar. 19. Pre-register. •Spring Break: Under the Big Top, 5+ yrs. Mar. 25-28. SAT 16 (2pm): Easter EGGstravaganza, 8+ yrs. Learn the art of Ukrainian egg writing.

IDYLLWYDE BRANCH 8310-88 Ave., 496-1808. THU 14 (9:30am): Linda Bailey, author of the Stevie Diamond mysteries and the Good Times Travel Agency non-fiction stories, 9-12 yrs. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE/WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25. THU 14 (1pm): Linda Bailey, author of the Stevie Diamond mysteries and the Good Times Travel Agency non-fiction stories, will present her books. 9-12 yrs. SAT 16 (2pm): Silly Saturdays 5+ yrs.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:15-10:45am); WED (10:15-10:45am): Pre-school storytime, 4-5 yrs. Until Apr. 3. Pre-register. •Every THU (10:15-10:45am): Baby laptime. Crawling, birth-23 months. Until Apr. 4. Pre-register. •Every TUE (10:15-10:45am): Now-That-I'm-Three Storytime. Until Mar. 19. Pre-register. •Every WED (4-5pm): Crafty Fish Club, 9-12 yrs. Mar. 6-27. Pre-register. SAT 9 (Trading time: 10-10:30am; Program time: 10:30-11am): Junior Stamp Club: Anatomy of a Show. SAT 16 (Trading time: 10-10:30am; Program time: 10:30-11am): Junior Stamp Club: The Royal Show at West Edmonton Mall. SAT 16 (10:30am): Fish Tales - Puppet Show, 4-12 yrs.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 9 (2pm): Silly Saturdays. Kites and Kimonos: Let's get a passport and visit Japan through stories and crafts. SAT 16 (2pm): Silly Saturdays. St. Patrick's Day: Join us for a little St. Patrick's Day magic!

PENNY McKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for Twos. Mar. 12-Apr. 16. Drop-in. •Every WED (2pm): Pre-school Storytime. Mar. 13-Apr. 17. 3-5 yrs. Drop-in.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. THU 28 (1:30-2:30pm): Puppy puppets. Pre-register.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Drop-in storytime, 3-5 yrs. •Every FRI (10:30am): Totally Twos. Mar. 8-Apr. 18. Pre-register. •Every THU (10:30-11am): Baby Laptime, 6-12 mos. Mar. 7-Apr. 18. SAT 9: Silly Saturdays, 5+ yrs. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in. •Every WED (10:15-10:45am): Time for twos. Pre-register. •Every THU (10:15-10:45am): Baby laptime. Until Mar. 21. Pre-register. SAT 9 (10-11:30am): Junior Stamp Club: Anatomy of a Show. SAT 16 (10-11:30am): Junior Stamp Club: The Royal Show at West Edmonton Mall.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every Tue (1:30pm): Pre-school Storytime, 3-5 yrs. Until Apr. 9. Pre-register. No pre-school storytime Mar. 26. SAT 9 (2pm): Wool and Waltz Customer Appreciation Day. Live music and demonstrations by the Edmonton Weavers' Guild. All ages.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27. •462-2548 (Electra Theatre).

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Mar. 26. Pre-register. •Every FRI (10:30am): Time for twos. Until Mar. 22. Pre-register. SAT 16 (2pm): Alakazam! Alakazoom! 5+ yrs.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Open daily 9:30am-4pm.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every TUE (11:15am): Time for Twos. Until Apr. 23. •Every THU (10:30am):

Time for Twos. Until Apr. 25. 2-2 years. Pre-register. •Every TUE (10:15am): Baby Laptime. Until Apr. 23. 1-2 yrs. Pre-register. No program during spring break. •Every WED (7pm): Bedtime Tales. Until Apr. 24. Pre-register. No session during spring break.

LECTURES/MEETINGS

CANADA TIBET COMMITTEE 10173-92 St., 426-6682. •Stanley A. Milner Library, Edmonton Room, Churchill Sq. THU 7 (7:30pm): Tibet Film Night. Donation will be requested. •In front of the City Hall, Churchill Sq. FRI 8 (7:30pm): Free Tibet Vigil (a candle light vigil). •Whyte Ave., 109 Street (in front of Earth General Store). SAT 9 (1pm): Parade and Rally.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. WED 13 (6:30-7:30pm): Meditation presented by Karen Rose Chambers.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. •Every 2nd and 4th WED (6:30-8:30pm): What is foot reflexology? Introductory foot reflexology session during drop-in clinic.

CONCORDIA UNIVERSITY COLLEGE OF ALBERTA 7128 Ada Blvd., 468-2796. SAT 9-SUN 10 (10-3pm): Seeds for thought - Edmonton Seedy Saturday. \$2 @ door.

DANCE EXPRESSIONZ Capital Tower Building, 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN Alberta School for the Deaf, Sun Room, 6240-113 St., 986-7920. SAT 9 (10am-noon): Brighter Horizons Adult Series: An Update on Gifted Education in Edmonton Public Schools. Free. EABC Memberships will be available. SAT 16 (10am-noon): Brighter Horizons Adult Series: An Update on Gifted Education in Edmonton Catholic Schools. Free. EABC Memberships will be available.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 474-6058. THU 7 (Noon-1pm): The Lunch Hour Talk: *The New Masculinity: What Happened to the Men's Movement?* with Richard Feehan and Peter Vogels. Free.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until April 26. Drop-in.

MULTIPLE SCLEROSIS SOCIETY 471-3034. Saturday Tai Chi. Pre-register.

N'ORATORS TOASTMASTERS CLUB NE, 474-6001. •Every THU evening overcome your fears of public speaking.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (w. door), 426-4620. FRI 8 (6:45-8:30am): Speaker Jim Hess presents *Goodwill Industries: Your Business Partner*. \$2. FRI 15 (6:45-8:30am): Speaker Joyce Schwan presents *Learn How Welcome Wagon Can Be of Service to Your Business*. \$2.

ORLANDO BOOKS 10123 Whyte Ave., (upstairs), 439-7325. MON 11 (7:30pm): Activist video screening. An evening of video by the Toronto Video Activist Collective (TVAC). *Videoactive 2* and *Quebec City Special Edition - Summit of the Americas 2001*. Admission by donation (suggested \$5-\$10). Nobody turned away for lack of funds. Proceeds support more screenings, TVAC, and other independent media/video activists.

PUBLIC MEETING •City Hall, City Room, 492-1678. THU 7 (7:30-9:30pm): Public forum: Speak up for South LRT. St. Martha Catholic Elementary School, 7240-180 St., 496-6094. THU 7: Proposed amendment to the Hamptons Neighbourhood Structure Plan. •St. Charles Catholic Church, 17653-112 St., 496-6095. Proposed amendment to the Elsinore Neighbourhood Structure Plan.

PURSUERS TOASTMASTERS CLUB Cedar Park Inn, 51 Ave., Calgary Trail, 417-6580. •Every Wed (7-9pm): Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Free.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 426-5807. SAT 9 (6:30pm): Afro Quiz. Black History Month event 10th Anniversary. Free. •Centennial Room, Lower level, 988-2713. TUE 12 (7pm): Cycling videos *Winter Cycling Basics* and *Shifting Gears*. Free. Pre-register.

UNIVERSITY OF ALBERTA •COALITION AGAINST WAR AND RACISM Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •**SPANISH LANGUAGE CAFÉ** Parkallen Pizza, Upstairs 8424-109 St., 492-4221.

•Every THU (7-8:30pm): Beginner-adv. students of Spanish, opportunity to practice conversational skills. •**U OF A PHILOSOPHERS' CAFÉ** Nina's Restaurant, 10139-124 St., 492-0443. SAT 9 (2-3:30pm): Drop in for lively discussion about philosophical or topical issues. Topic: *Religion, Power and Violence: What Are the connections?* Guest scholar: Earle Waugh, Professor of Religious Studies Moderator: Bernard Linsky, Chair of Philosophy. Free.

WESTWOOD UNITARIAN CHURCH 11135-65 Ave., 988-3802. SAT 9 (4-6:30pm): Friends of the Parkland Institute present: Edmonton Health Care Study Circle Part 4: *Where Do We Go From Here?* Everyone Welcome. (6:30-7:30): Potluck supper. (7:30-11:30): Community dance. Live acoustic music and dance instruction provided. Admission by donation.

LITERARY EVENTS

BACKROOM VODKA BAR 10324-82 Ave., upstairs. •Every Tue (8pm): Poetry Open Stage with the Raving Poets Band hosted by The Alberta Beatnik.

NAKED CYBER CAFÉ AND ESPRESSO BAR 10354 Jasper Ave., FRI 8 (8pm): Poetry Slam and Open Stage: Brushstroke earth issue #4 kick off.

LIVE COMEDY

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show, hosted by Graham Neil. Through winter and spring. TIX \$3.

QUEER LISTINGS

AGAPE Room 7-152, 7 Floor, Education North Building, U of A. •Every THU (5-6pm): A sexual orientation and schooling focus group in the faculty For Info Dr. Andre Grace andre.grace@ualberta.ca.

AIDS NETWORK OF EDMONTON SOCIETY 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

BOOTS AND SADDLES 10242-106th St. Large tavern with pool tables, restaurant, shows. Members only.

DOWN UNDER 12224 Jasper Ave, 482-7960. Steam bath.

DIGNITY EDMONTON 482-6845. Support community for lesbian/gay Catholics and friends.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network...in positive, proud space where being yourself is the norm.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9912-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights. WED 27 (7pm): GLCCE Annual General meeting.

GAY MEN'S OUTREACH CREW (GMOC) 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

GRANT MACEWAN COLLEGE www.ualberta.ca/~cbidwell/eses/dcas.htm. FRI 8-SUN 10: On Eagle's Wings: Embracing Spirituality Embracing Sexuality. Conference relating to people of faith and of all sexual orientations and gender identities. Speakers: Art therapist on Queer Creativity and Spirituality and a local rabbi. Saturday workshops: Youth Experiences; Law and Society; Faith Challenges; and Ages and Stages.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE. •Every 2nd THU each month: Meeting.

LAMBDA CHRISTIAN COMMUNITY CHURCH Gameau United Church, 11148-84 Ave., 474-0753. •Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos/ Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling, daily drop-in.

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapters - A spiritual community which gathers monthly for sharing, friendship, individual support, and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non denominational.

PFLAG GLCCE, 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders.

POLICE LIAISON COMMITTEE 421-2277. 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multilevel night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249 107 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre. •Every SAT (8-10pm): A social and support group for youth under the age of 25.

SPECIAL EVENTS

CONSULATE-GENERAL OF JAPAN 129 Education South, 87 Ave., 112 St., 492-1568. SAT 9 (11am-5pm): Alberta District Japanese language speech contest.

EDMONTON INTERNATIONAL FILM FESTIVAL Gameau Theatre, 8712-109 St., Princess Theatre, 10337-82 Ave.; Varscona Hotel, 8208-106 St., 420-1757, 423-0844, www.localheroes.ca. Film screenings, gala evenings. TIX 6-pack superpass \$40 (\$5 film) \$75 (all screenings) adv. @ Alternative Video Spot on Whyte, TIX on the Square, Sneak Preview Video, Movie Studio, Edmonton International Film Festival Society. Mar. 8-16.

INTERNATIONAL WOMEN'S DAY City Hall, Sir Winston Churchill Sq., 495-7091. SAT 9 (11am-2pm): Women Moving Mountains: (11am): Women's march from City Hall. (11:55-2pm): Celebration incl. speakers: Liv Lundie and Linda Bull, performers and displays.

THE STANLEY MILNER LIBRARY Theatre, 7 Sir Winston Churchill Sq., 474-6058, 475-7729. MON 18 (7pm door): *The Last Man* (14A, disturbing content), film by Steven Silver. TIX \$10 (sug. donation) @ door. Proceeds to support community development work in Rwanda.

WORKSHOPS

ACTORS INTENSIVE WORKSHOP 433-1124. Learn film auditioning techniques from a working actor whose movies have screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. •Organic gardening. Mar. 7, 7-10pm. \$28. •Japanese gardens. Mar. 7, 14, 21; Apr. 4, 11, 18, 7-9:30pm. \$88. •Landscaping the Acreage Home. Mar. 9, 10am-4:30pm. \$44. •Apple Orchards and other fruits. Mar. 10, 10am-2:30pm. \$34. •Hobby Greenhouse Gardening. Mar. 10, 10am-4pm. \$38. •Slide lecture *Circuit of Mont Blanc (Alps wildflowers)*. Mar. 12, 7-8:30pm. \$2. Pre-register. •Spring miniatures int. Watercolours. Mar. 11, 18, 25, Apr. 8, 6:30-9:30pm. \$78. •Growing Annuals. Mar. 14, 7-10pm. \$29.

GRANT MACEWAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4336. •Arts Outreach trip to London. May 10-19. \$2295. •497-4301. Introduction to painting flowers with watercolours. Starts Mar. 20. •497-4303. Jive and Swing dance course. Mar. 9. •497-4303. Two-step country dance workshop level I. Mar. 10. •497-4303. Tango and samba workshop level II. Mar. 16. •Dreamweaver UltraDev workshop Mar. 9. •Photoshop Level II, weekend workshop. Mar. 16-17. •A Designer's Introduction to HTML, weekend workshop Mar. 16-17. •Macromedia Flash Level I, weekend workshop. Mar. 23-24.

GREY NUNS' REGIONAL CENTRE 9810-165 St., 1-877-232-0122. MON 11-TUE 12 (9am-4pm): Plan The Work, Work the Plan. An Intro to Communication Planning and Implementation for Not-for-Profit Organizations. Presented by IMPACS. Beginner level. Pre-register.

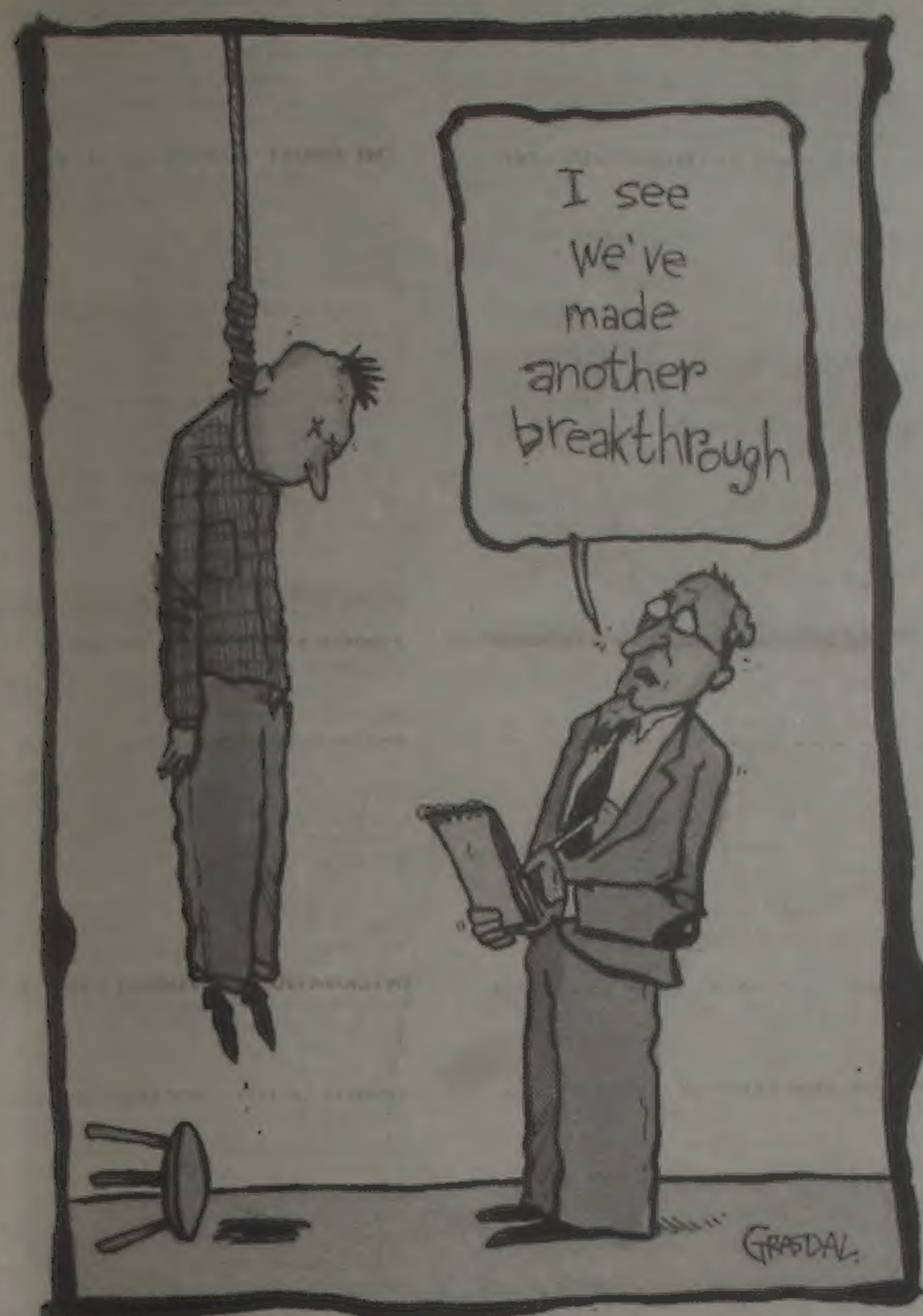
IDYLLWYDE BRANCH 8310-88 Ave., 496-1808. THU 14 (7pm): Internet Roadshow. Pre-register. What is the Internet? What does it have to offer?

REDEMPTORIST CENTRE FOR GROWTH 10713-85 Ave., 432-1665. •Every MON night: The Soul of Dreamwork. Work with your dream images in a small group setting. Until Apr. 8. Pre-register.

SOUTHMINSTER-STEINHAEUER UNITED CHURCH 10740 19 Ave., 434-4330. SAT 9 (8:30am-3:30pm): Is Anybody Listening? One-day workshop focusing on children living in poverty in Edmonton. Find out what they need; learn about experiences and programs and find out what actions can be taken to make a difference. Free. Bring a Bag Lunch.

SUSSEX GALLERIES 290 Saddleback Rd. 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

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artist to artist

The Sixth Annual MadCat Women's International Film Festival seeks to exhibit provocative and visionary works. Info @ www.somaglow.com/madcat or e-m: MadCat at alionbear@earthlink.net with your name, address, phone etc. to get on the MadCat Mailing list. **Deadlines: Apr. 30 and July 5, 2002.** Entry Fee: \$10-30. Pay what you can afford!

You can't tell a Pollock from a Renoir, but you love the arts anyway? We need you! The 17th Annual Works Visual Arts Festival is looking for enthusiastic volunteers to help in all areas. Ph Brent 426-2122, ext. 230 for info.

THE CANADIAN COLLEGE OF PERFORMING ARTS will be holding auditions for entry into the college for Fall 2002 and summer performance/training program "Spirit of a Nation" at the Alberta College Conservatory of Music. Applicants should arrive half an hour prior to scheduled audition time to complete their application. Ph 250-595-9970 for details.

Wanted: Heated garage for full-sized Greyhound bus. Artist looking for space to renovate. Cheap/free. Could barter. Call Randa 431-0265.

Space available for a visual artist in shared 850 sq.ft. studio. Excellent lighting, ventilation, darkroom and parking. Location is close to downtown and galleries. Preference goes to any artist who can benefit from the darkroom space. Call Saskia @ 454-0505.

Seeking original one-act scripts for Jagged Edge Lunchbox Theatre's new season. Mail to: 329 Edmonton Centre, 10205-101 St. Edmonton, T5J 2Z2.

North Edmonton Sculpture Workshop seeks other artists making large sculpture for outdoor show. Send 5 images, CV, SASE to NESW, 10549-116 St., Edm. AB. T5H 3L8.

Alan Tate lecture and slide presentation. Associate Professor and Dept. Head, University of Manitoba. WED, Mar. 20, 7-9pm. GMCC, City Centre Campus. \$7 admission.

Call 483-3372 ask for Nancy. Looking for people interested in having their own business in a small downtown place.

Society of Student Artists: 16 U of A artists @ the P.I.T.S. 10154-103 St. Tue/Thu 3:30-7: Sat 10-5 closing party w/ the artists Mar 9, 6pm. Public welcome.

APPLY NOW! The Works Visual Arts Festival seeks artists, artisans, craftspeople, performance artists and restaurant vendors. Festival (June 21-July 3, 2002). www.theworks.ab.ca, Ph (780) 426-2122. **Deadlines: Mar. 22 and Mar. 27.**

Auditions at Alberta College Conservatory of Music on Mar. 13, 4pm for Spirit of a Nation Company (jobs for performers for the summer); The Canadian College of Performing Arts (chosen to study). Ph (250) 595-9970 for info.

Call for submissions by Arts à la Carte for an exhibit at Red Deer and District Museum. **Deadline Apr. 1.** Info: Glynis 342-5582.

3D cartoon project seeks pencil artist for character and storyboard sketches. RaVeN 445-8754; ravenbus-722-3238.

Bright, quiet DT studio to sublet Mar.-Sept. 2002. Great for single artist or shared by two or three. \$200/month. Ph Heather @ 420-6357.

Profiles Public Art Gallery seeking proposals from artists working in all styles and mediums for 2003 exhibitions. Info Ph Heidi Alther 460-4310. **Deadline: SAT, Apr. 6.**

The Alberta Foundation for the Arts invites artists to submit slides by Apr. 1 for possible purchase. Download applications from www.ed.gov.ab.ca or call (780) 427-9968, toll-free 310-0600.

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musicians

Idlemind is looking for a young, enthusiastic, energetic singer for a serious project. Applicant must be dedicated and hard working, capable of vocal range and melody. Influences are Deftones, Finger Eleven, Staind, Alien Ant Farm. www.idlemind8m.com, Ph Luke 984-7445, Shane 983-2922 e-m: middle_mind@hotmail.com

Bass player and drummer wanted for original (mostly) country/folk/bluegrass band. Members include former Hiway 2 and nonfiction songwriters. e-m: tooga@powersurf.com Ph Marc 433-3111.

DEFEAT: Looking for energetic male/female singer. Infl: System of a Down, Deftones, Finger Eleven. e-m: defeat@defeat.tv Ph Terry: 484-0117

Looking for vocalist to complete 3-piece emtal band. Must have good range and writing ability. Infl: Pantera, System of a Down, Tool, COC etc. Our emphasis is originals. Call Eric 453-3342.

Local independent production company is seeking music to put in our indie feature film. Send demo reels: Stainless Steel Productions/Gullwing Entertainment, 106, 4220-139 Ave., Edmonton, AB, T5Y 2Y2.

Singer/songwriter coming out of hiatus is looking for kindred spirits to form all original hard rock outfit to hit the masses. Hard. 988-9606.

New diverse metal project auditioning for serious musicians. www.angelfire.com/indie/delance John 908-5476 after 6pm

Attention musicians: local independent production company seeking music to put in our indie feature film. Send demo reels to: Stainless Steel Productions/Gullwing Entertainment #106 4220-139 Ave., Edmonton, T5Y 2Y2.

Singer/songwriter with track record, from Vancouver, looking for musicians to write, record, gig, folk/roots. Call Tim 914-1185.

Bass player and drummer wanted for original (mostly) country/folk/bluegrass band. Members incl. former Hiway 2 and nonfiction songwriters. Ph Marc 433-3111; e-m: tooga@powersurf.com

Female singer wanted to fill upcoming vacant position in a professional female soul/R&B group age 17-20. Must be able to harmonize and have dance rhythm, devoted to music and free to travel. No cigarette or drug users. Ph Don 489-7462 e-m: don@joycecomrecords.com

Bass player and singer wanted for teenage band. Influences: Pavement, Sonic Youth, Sunny Day Real Estate, Mogwai. Call Geoff 490-5082.

Bass player, drummer wanted. Mostly original folk/country/bluegrass, songwriters formerly w/ Hiway 2 and Non-Fiction. Call Marc 433-3111.

Dedicated, experienced vocalist male/female required to complete line up for originals and Zeppelin/Hendrix material. Ph Greg 481-0744.

EPOCH Highly energetic band requires dynamic, hard hitting drummer with dedication and creativity. ART 964-4601 or Jesse 901-5451.

Resonance, hard rock band w/ CD on the way, seek drummer. Infl. include: Sabbath, Zeppelin Only inspired future rock stars needed. Ph Pat 456-7107.

Experienced cover band looking for a solid drummer for week-end gigs. Call John at 910-5907.

Female rock bassist needed. Must read or have pro ears. Ph Greg 463-4520 demo available egtriphand.com. (Males considered).

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Bass player and drummer wanted for original (mostly) country/folk/bluegrass band. Members incl. former Hiway 2 and Nonfiction songwriters. Ph Marc 433-3111.

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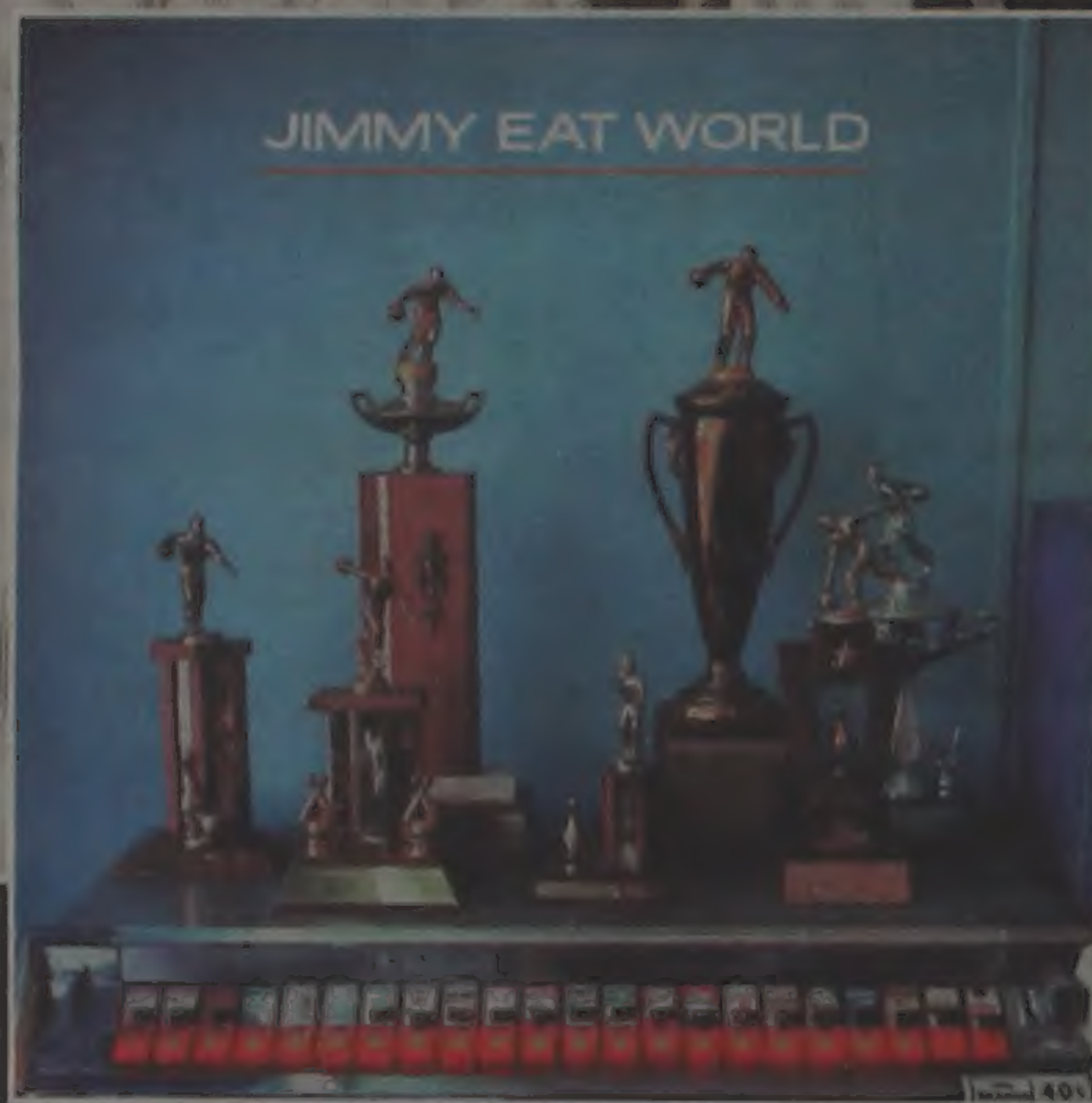
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